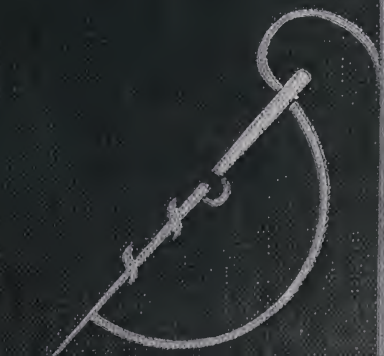
EMBROIDERY STITCHES



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EMBROIDERY STITCHES

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EMBROIDERY STITCHES

BY

M. E. WILKINSON

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PREFACE

IN this collection of Embroidery Stitches, I have endeavoured to place before those artists who are interested in needlecraft an exposition of the most useful and artistic stitches that have formed a part of my own work during several years' study and practice of Art Embroidery. Some of these will be familiar to Needle-artists : others will serve to exemplify how, in process of working, fresh stitches may be evolved from old ones ; or how, when originality gains ground entirely new stitches become apparent and workable.

A point somewhat overlooked in Art Embroidery is the fact that each separate stitch is a design in itself. If this principle be fully recognised, the necessity for careful and systematic study of the forms and functions of Embroidery Stitches will immediately become obvious to the student and worker.

" Embroidery Stitches " is planned with a view to facilitating reference, and to affording immediate conception of the intimate connection between illustration and explanation. To attain this end, the illustrations are placed in uniform spaces throughout the volume, two on each page ; and in each case the description appears opposite its corresponding design.

In this the arrangement differs from that of other Needlework manuals, in affording that clearness, sequence, and finality, so agreeable to the worker, which becomes impossible where illustrations are interspersed at irregular intervals in a continuous letterpress.

Every endeavour has been made to ensure simplicity and point in the directions ; and where possible in a book of this size, suggestions have been given for the application of stitches to useful purposes.

The alphabetical system of arrangement has been adopted, as being most suitable for a book of reference.

In the comparatively few cases in which one stitch is known by two names, the design has been repeated under the different headings, to maintain clearness and alphabetical sequence.

M. E. WILKINSON.

Kendal.
Oct. 1912.

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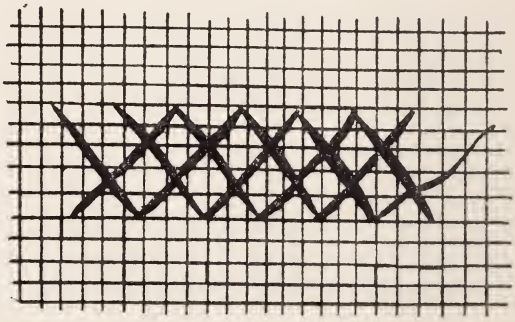
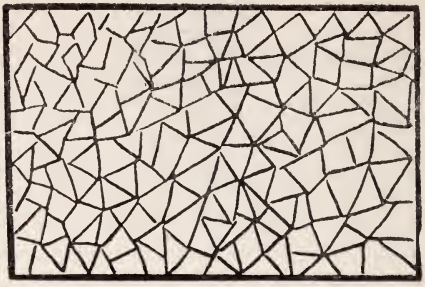
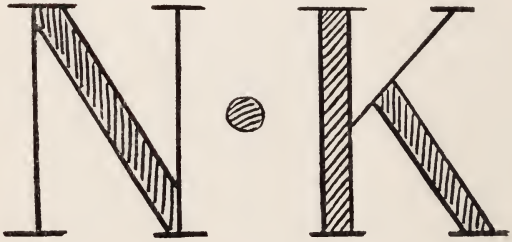
EMBROIDERY STITCHES



1. ANCHOR STITCH.—This stitch is similar to Horn stitch, but with a longer middle portion. To work, make two side stitches joined at the bottom; make a Chain stitch covering the joining, fasten this Chain stitch down by means of a long overcast stitch, taking the needle to the back of the work.

2. ALGERIAN STITCH.—A kind of Cross stitch somewhat akin to Cretan stitch, but worked on canvas. The stitch may either be worked very closely or openly. Bring the needle to the right side of the work. Count about five threads down, take up three threads. Cross over to the top line, and continue in the same way. (See Double Algerian stitch.)

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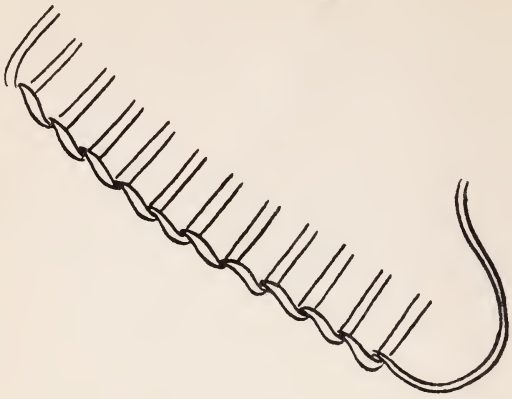
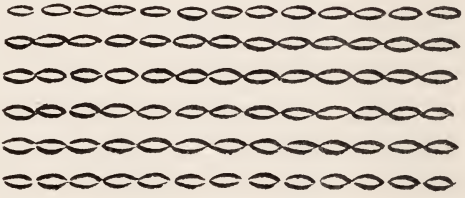
3. ALL-OVER STITCH.—A stroke stitch used to work groundings where no particular pattern is desired. The stitch is made in any direction and of any size.

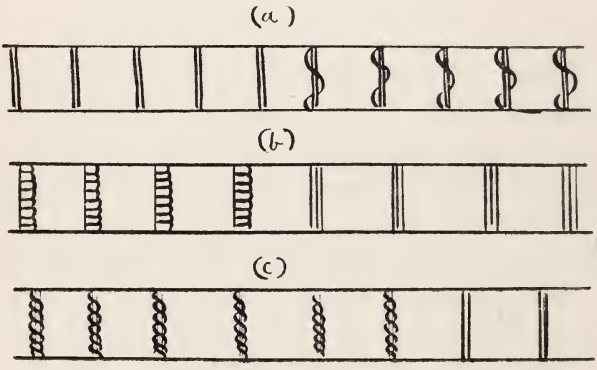
4. ALPHABET STITCH.—A species of Couching used for working monograms, etc. Lay strands of cotton or wool along the main lines of the letter, forming a padding. Work over these as in ordinary Couching.





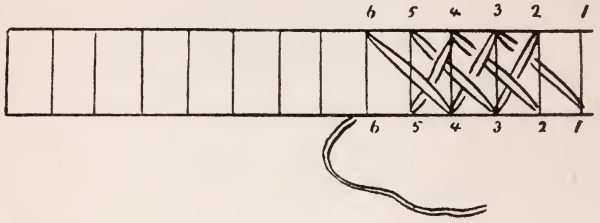
5. APPLIQUÉ STITCH.—A stitch used in appliqué work to attach one material to another—in reality a kind of buttonholing, but beginning from the left hand side, and worked towards the worker, whereas correct buttonholing is worked away from the worker. The latter stitch makes a knot, which Appliqué stitch avoids. The stitch is necessarily worked very closely over the raw edge of the appliqué material, to avoid fraying.

6. BACK STITCH.—A neat stitch used to ornament linen or fine canvas. Bring the needle to the surface of the material, insert it two threads behind the working thread, take up four threads forward, bringing the needle up two threads in front of the working thread. Continue taking two threads behind and two before the working thread, putting the needle each time into the same hole as the last stitch. The beauty of the stitch depends upon its perfect regularity. It is best to draw a thread for a guide.


(a)
(b)
(c)

7. BALL STITCH.—A stitch used in making ornamental balls for children. Bind some loose rags tightly together into a ball. Wind string across as in the illustration, forming sections. Thread a needle with bright-coloured wool, and work round and round, passing the needle each time under a strand of string. If different colours be used the effect is very pleasing.

8. BAR STITCH.—A stitch used in lace and other open work, to connect edges by crossing over a space. Pass threads across from one edge to the other and work over these. The bars may be plain or twisted, as in (*a*), or buttonholed (*b*), or overcast closely as in (*c*), and may be single or in groups of threes, fours, etc.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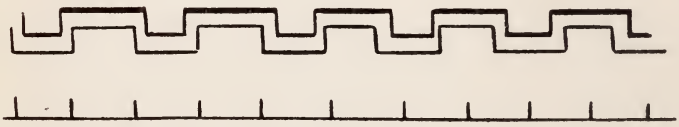
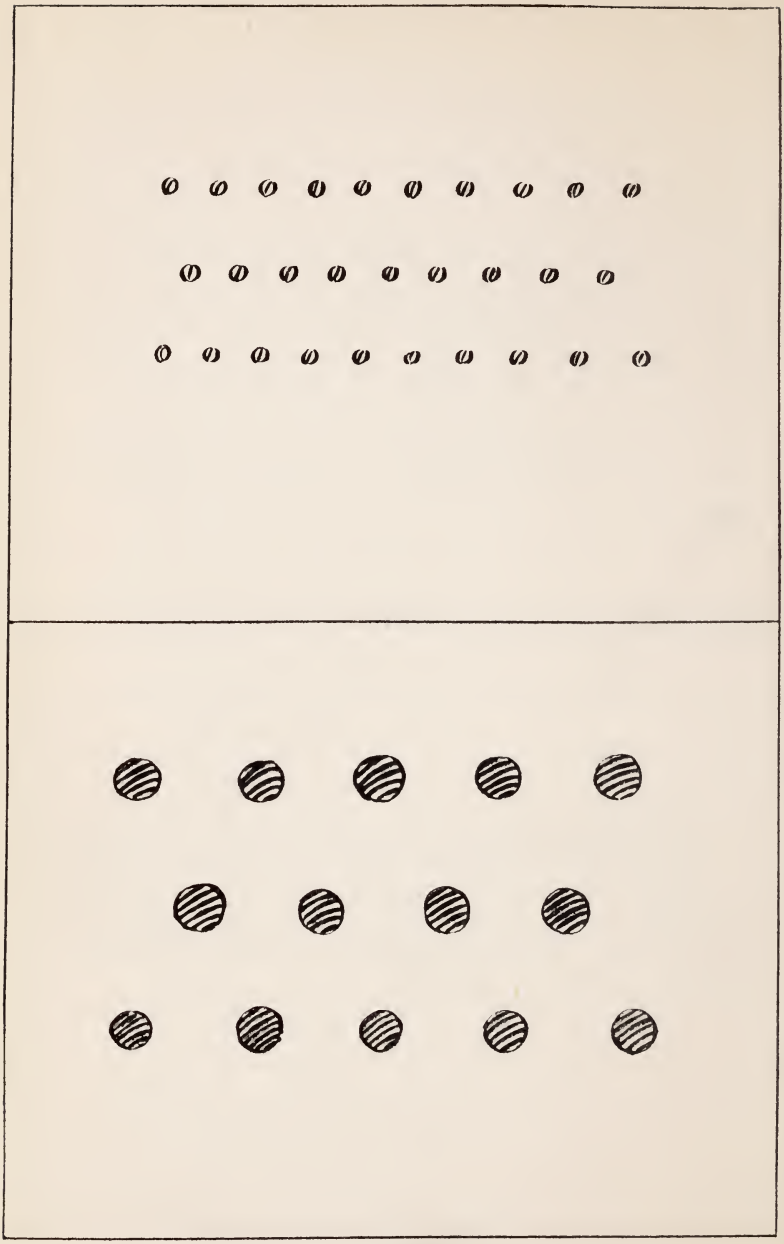


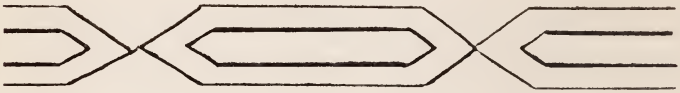
9. BASKET STITCH.—This is a distinctive stitch from that used in Basket Couching (see Couching), and is a kind of Cross stitch. To work, draw two parallel lines any distance apart and mark dots at even distances on both lines. Bring the needle from the under to the upper side of the material on the first dot on the lower line. Cross over and insert in the third dot on the top line, bringing it out on the corresponding dot on the lower line. Put the needle into the second dot on the top line, bring out on the second dot on the lower line, and cross over to dot four. Continue the pattern in this way.

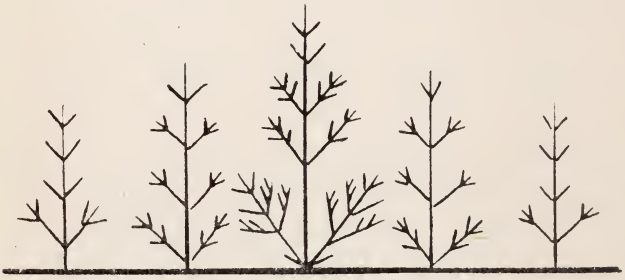
10. BATTLEMENT STITCH.—Formed of a series of long and short stitches, making a species of fret pattern. It may be worked in any size, and either single, double, or treble lines.



11. BEAD STITCH. The stitch used in making representations of rows of beads. Each group consists of three Satin stitches, a central one with two side stitches.

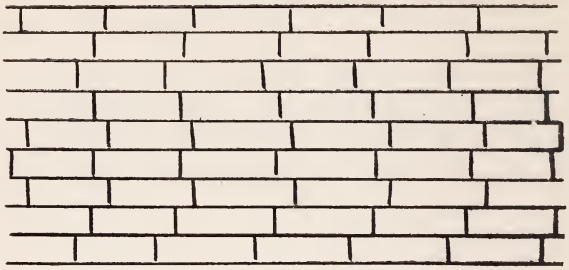
12. BERRY STITCH.—This stitch is used for working berries, seeds of fruit, etc. It is a small Satin stitch, worked as for bead work. It may be used padded or otherwise. The inner portion should be coloured strands, with a black or dark outline.

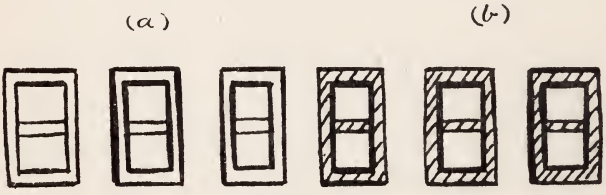




13. BOAT STITCH.—A long-and-short stitch arranged for insertions. To be effective it should be worked in two shades, the deeper for the outer portion.

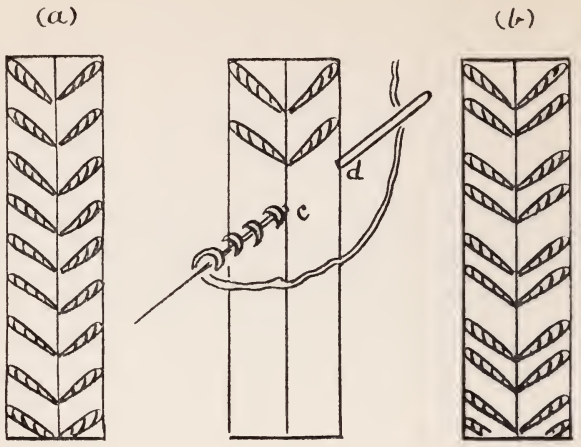
14. BRANCHING STITCH.—A series of small stroke stitches used in the representation of branchings in Natural Needlework.




(a)
(b)

15. BRICK STITCH.—An all-over or grounding stitch. It may be used as a Couching, or in simple series of single lines as in the illustration.

16. BUCKLE STITCH.—This may be worked in straight lines as in (*a*), or with tiny satin stitches as in (*b*).


(a)
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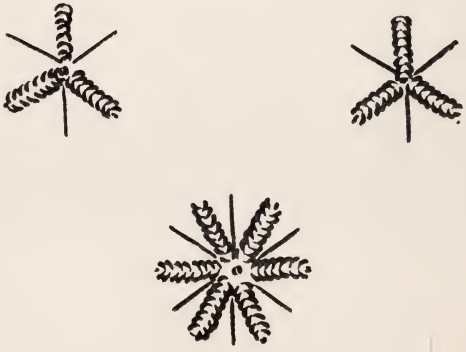
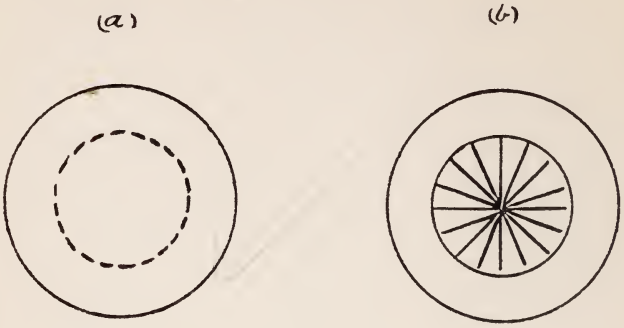


17. BULLION STITCH.—A raised stitch falling in rolls on the surface of the work. The working is the same as for French knots, and the rolls may be single (*a*), or in groups (*b*). Draw three parallel lines as guides. Bring up the needle at (*c*), insert it at (*d*), and bring out again at (*c*) in the position shewn. Twist the thread about six times round the needle. Hold the roll thus made with the thumb to prevent it slipping off. Draw the needle through the roll. Turn the roll upwards to (*d*), lying as in (*a*) and (*b*). Insert the needle at (*d*), bring out at (*c*), and make a similar stitch to the left. On completing each stitch always bring the needle out in correct position for beginning the next.

18. BULLION-AND STAR STITCH.—Three or six close rows of Bullion stitches, with a branching straight stitch between.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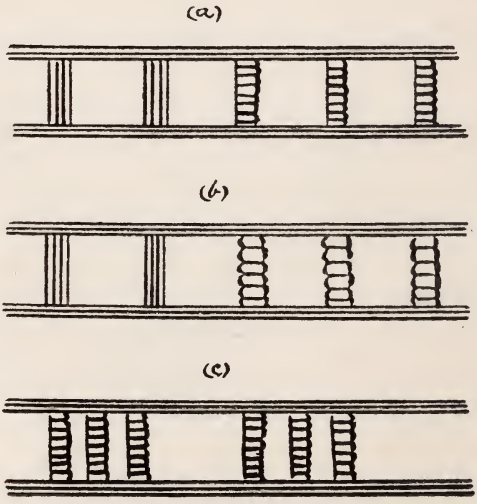

(a)
(b)
(c)

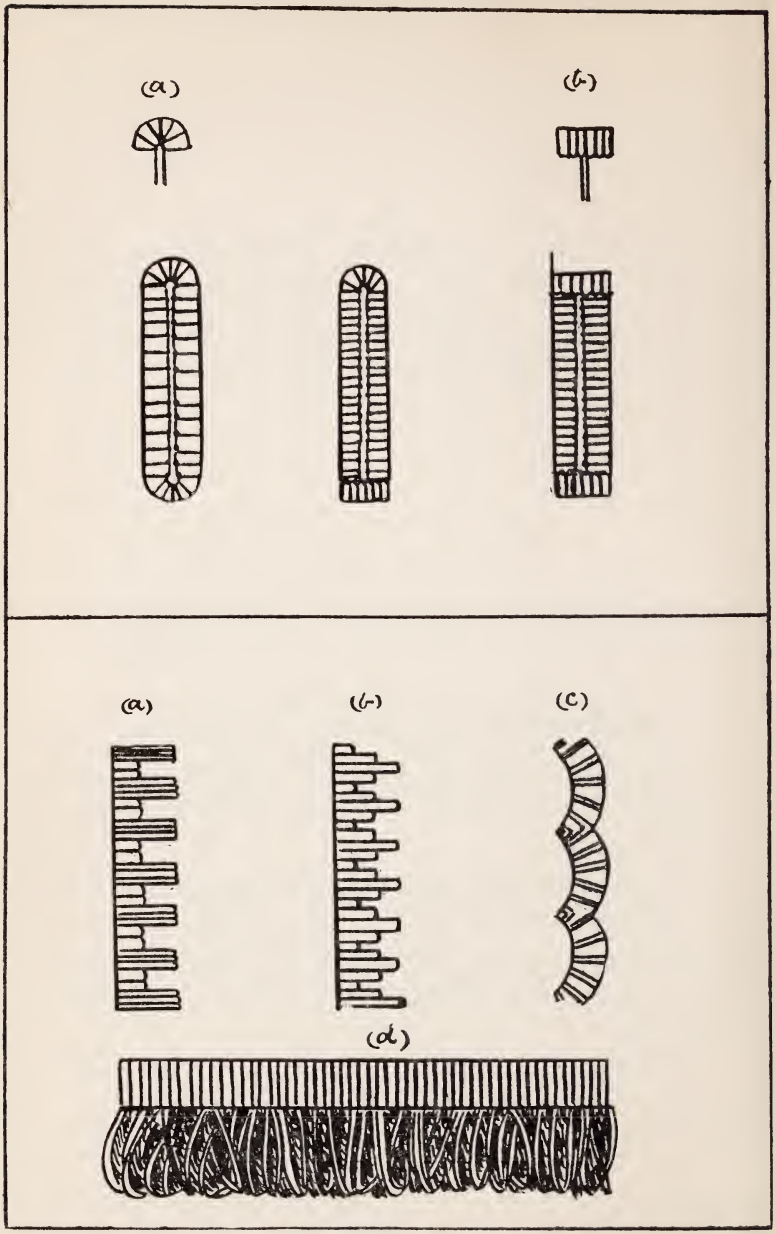
19. BUTTON STITCHES.—These are used in attaching plain or ornamental buttons. The stitches may be back-stitched in rings, as in (*a*), or crossed to form a star falling in the centre of the button, as in (*b*).

20. BUTTONHOLE BARS.—Used in lace, embroidery and drawn-thread work. To work, pass two or three threads from side to side and work the stitches over the threads.

(*a*) For single stitch bars work stitches one way only.

(*b*) For double stitch work up one side, but not very closely; turn at the end, and work down the other side, putting one stitch between each two taken previously.

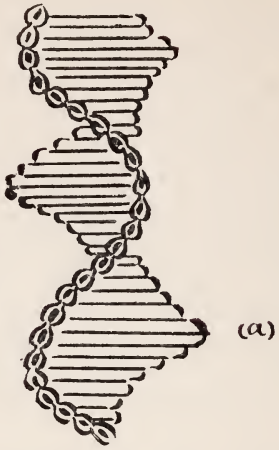
(*c*) For groups of bars, work three or four bars close together, with spaces between the groups.


(a)
(b)
(a)
(b)
(c)
(d)

21. BUTTONHOLE STITCH.—There are several kinds of buttonholing, all variations of the plain stitch. An ordinary buttonhole may have both ends round, both square, or one each round and square. Buttonholes should be worked accurately by a thread. The corners contain seven stitches geometrically arranged (see (*a*) and (*b*)). To work a buttonhole, hold the work under the thumb with the edges away from the worker. Begin by slipping the needle between the edges, bringing it out on the surface about four or five threads in. Put the needle over the edge of the buttonhole to the under side, insert it again about two threads from where it came out before. While still in this position, throw the thread over the point of the needle from left to right, forming a loop. Pull the needle through, and draw up closely into a firm knot at the edge of the buttonhole. Repeat, making all stitches uniform.

22. BUTTONHOLE STITCHES.—Buttonhole stitch may be arranged in many ways to give variety in ornamental edges. The illustrations shew (*a*) Dog-tooth buttonhole; (*b*) Serrated buttonhole; (*c*) Scalloped buttonhole; (*d*) Fringed buttonhole.

In the last example the working thread is passed over a mesh after each stitch, giving uniform length to the loops. A netting mesh, lead pencil, ruler, etc., will serve the purpose.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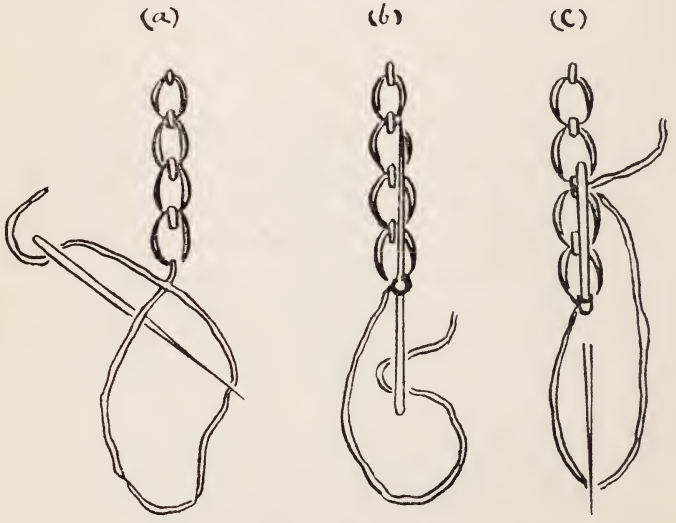
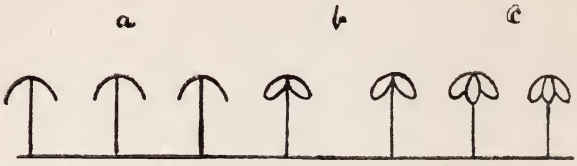

(a)
(b)
(c)

23. BUTTONHOLE WITH CHAIN STITCH.—The buttonholing is worked first in small or large waves, and the Chain stitch is added afterwards. The size of the waves may be increased if desired, to adapt the pattern to varying spaces (see *a*).

24. CABLE STITCH.—A variety of Chain stitch, but more intricate in the working. Bring the needle to the surface, hold the thread down under the left thumb ; pass the needle from left to right under the portion of thread held down, as at (*a*). Turn the needle round perpendicularly with the loop of thread on it, as at (*b*), still holding down the thread. Reverse the needle, as at (*c*), insert it in the last Chain stitch just below where the thread last came out, and bring it out below in position for the next stitch. Pull the loop tightly round the head of the needle ; release the thumb, and draw the needle through, keeping the thread as the loop for a Chain stitch. This makes a series of Chain stitches connected by a small tight loop.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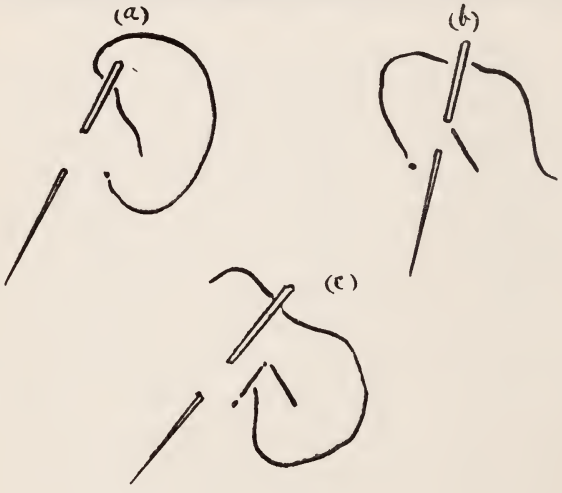

(a)
(b)
(c)

25. CAP STITCH.—This may be made in three ways :—

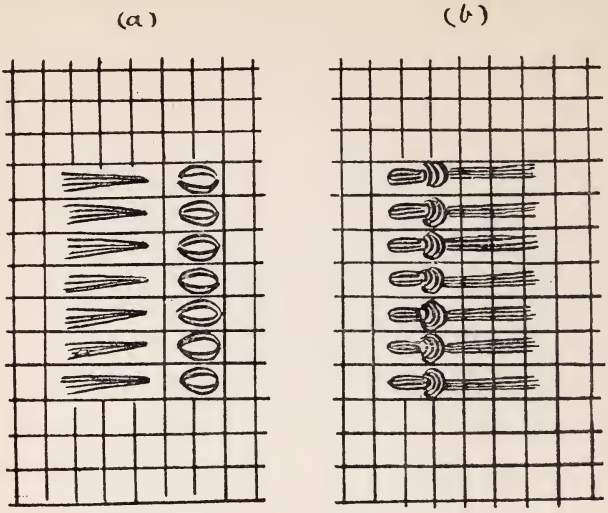
(*a*) A long stroke with two short strokes.

(*b*) A long stroke with two Chain stitches.

(*c*) A long stroke with three Chain stitches.

The stitch is suitable for very small borderings.

26. CAPTURING STITCH is used for borders or as an all-over stitch. Bring the needle to the surface of the material. Make a small stitch, bringing out the needle a little further on (*a*). Put the needle in where it went in before, and bring it out halfway down the line made by the half stitch, and inside of it (*b*). Make a similar stitch in any direction so that it crosses over the second line of thread (*c*). Thus the thread always crosses a line at the half.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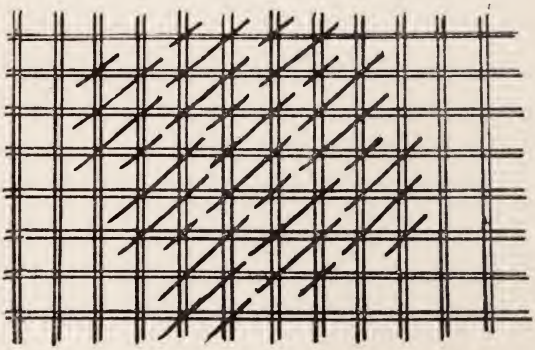

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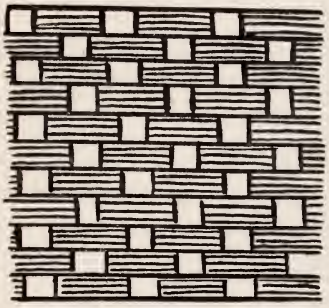
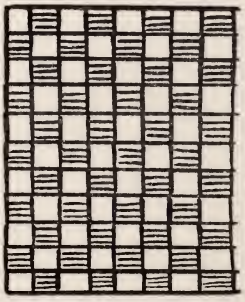
27. CARPET STITCH.—A term sometimes applied to varieties of Cross stitch or such a stitch as Cashmere stitch, and also to a Rug stitch worked with a crochet hook and thick wool. In the latter short lengths of wool are cut ; each length is folded into two ; a crochet hook is inserted in the loop thus made at the fold, and the fold drawn through the canvas from the top surface in and out again to the top a thread or two further on. This is half the stitch. In the other half the hook catches the two loose ends and draws them through the original loop. All the loose ends thus come to the surface of the canvas, where they can be fringed out to give a matted appearance.

28. CASHMERE STITCH.—A kind of Half-cross stitch supposed to represent the texture of cashmere material. To work, proceed diagonally, and take first one stitch across one thread, and then two stitches across two threads of the canvas. Larger stitches may be used if desired, but the same proportion must be preserved throughout.

29. CASTLE STITCH.—Draw parallel lines to gauge correct distances, and work with straight strokes.

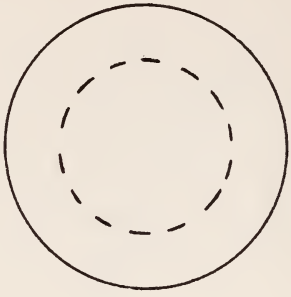
30. CHAIN STITCH.—So called from its resemblance to the links of a chain. Each stitch is formed by inserting the needle in the last loop made, and bringing it out a little lower than where it went in. Bring the needle up from the wrong side, hold the thread down with the left thumb, put the needle back into the hole it came from, and bring it out again about an eighth of an inch below the last loop.





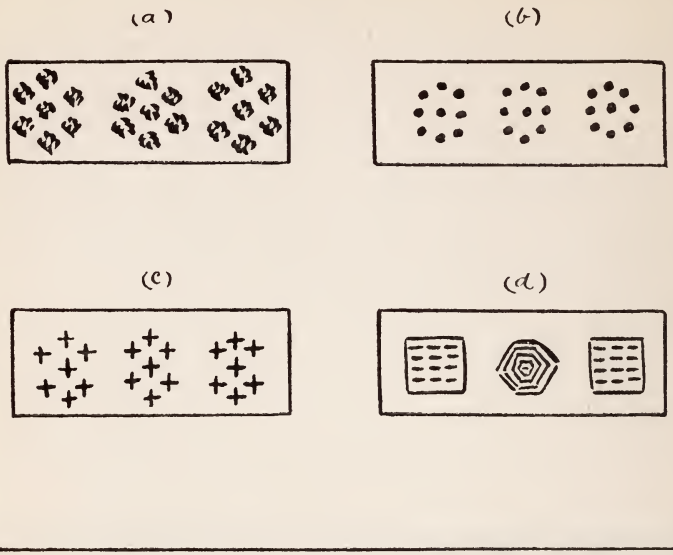
31. CHAIN STITCH (TWISTED).—The difference between this and plain Chain stitch is, that the links are connected by a species of bar or twist. This is achieved by inserting the needle, not in the last loop made, as in ordinary chain stitch, but to the left-hand side of it, and slightly lower down.

32. CHECK STITCH.—A stitch used in decorative darning to form an ornamental check pattern, which may be varied at will according to the number of threads taken and omitted. (See Darning.)



33. CIRCLE STITCH.—A back stitch used for ornamental circles, conventional flower centres, or for attaching ornamental buttons.

34. CIRCULAR ARROW STITCH.—Arrow stitch arranged circularly ; suitable for embroidered costume buttons.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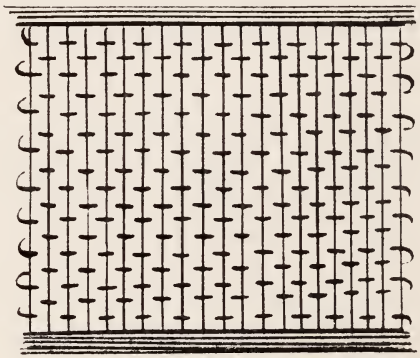
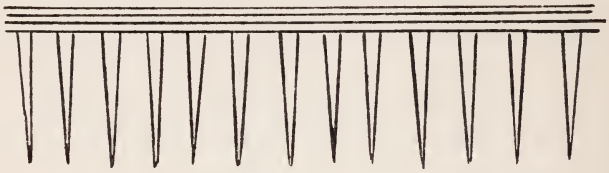
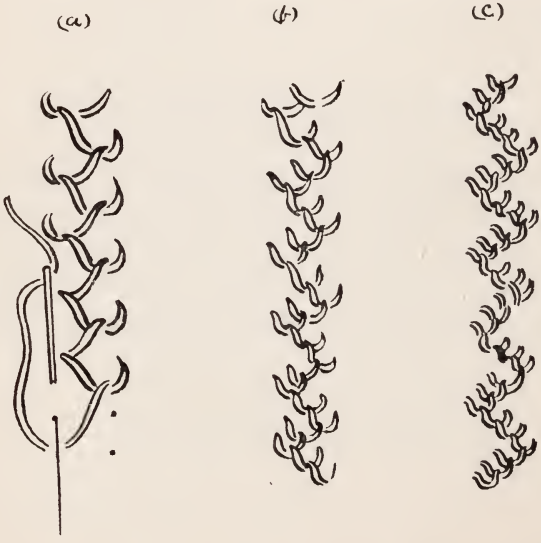


35. CLUSTER STITCHES.—Clusters in needle-work are groups of similar stitches placed in close proximity to form a grounding or powdering, or for the centres of flowers, etc. French knots, dots, picôts, etc., are the stitches most useful for this purpose. The illustration shews (*a*) Knot clusters ; (*b*) Dot clusters ; (*c*) Cross clusters ; (*d*) Line clusters.

36. CLOTH STITCH.—A stitch used in pillow-lace making, but which may be adapted to needle-weaving. It is formed by simply weaving a thread with a needle over and under transverse threads in regular rotation. The stitch is useful for making ornamental ribbon-like borders.



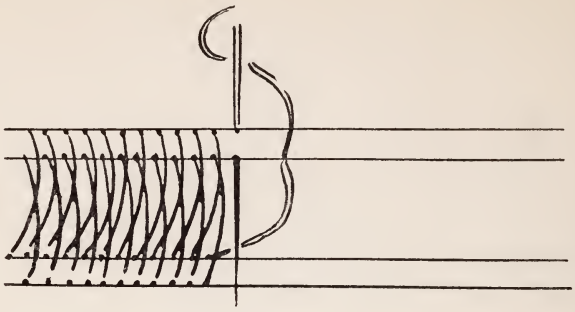

(a)
(b)
(c)

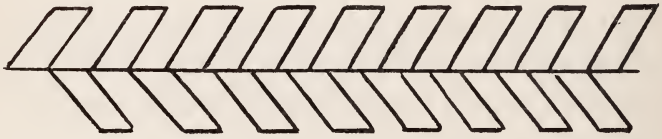
37. COMB STITCH.—This stitch is used for borders to give a serrated appearance. It may be wide or narrow.

38. CORAL STITCH.—May be worked as single, double, treble, or more. Draw two parallel lines as guides. Bring the needle up to the right side of the material, hold the thread down under the left thumb, make a stitch on the line to the right, bringing up the needle over the thread which is still held down ; release the thread and draw it up. Proceed in a similar way to make stitches alternately to the left and right, holding down the thread each time. The top of each stitch must be level with the bottom of the last stitch worked. Double Coral has two, and treble Coral three side stitches. More may be added if desired.

39. CORDING STITCH.—A stitch very similar to Coral stitch, but worked closely, and with stitches only taken in one direction, i.e., from right to left, instead of from each side alternately.

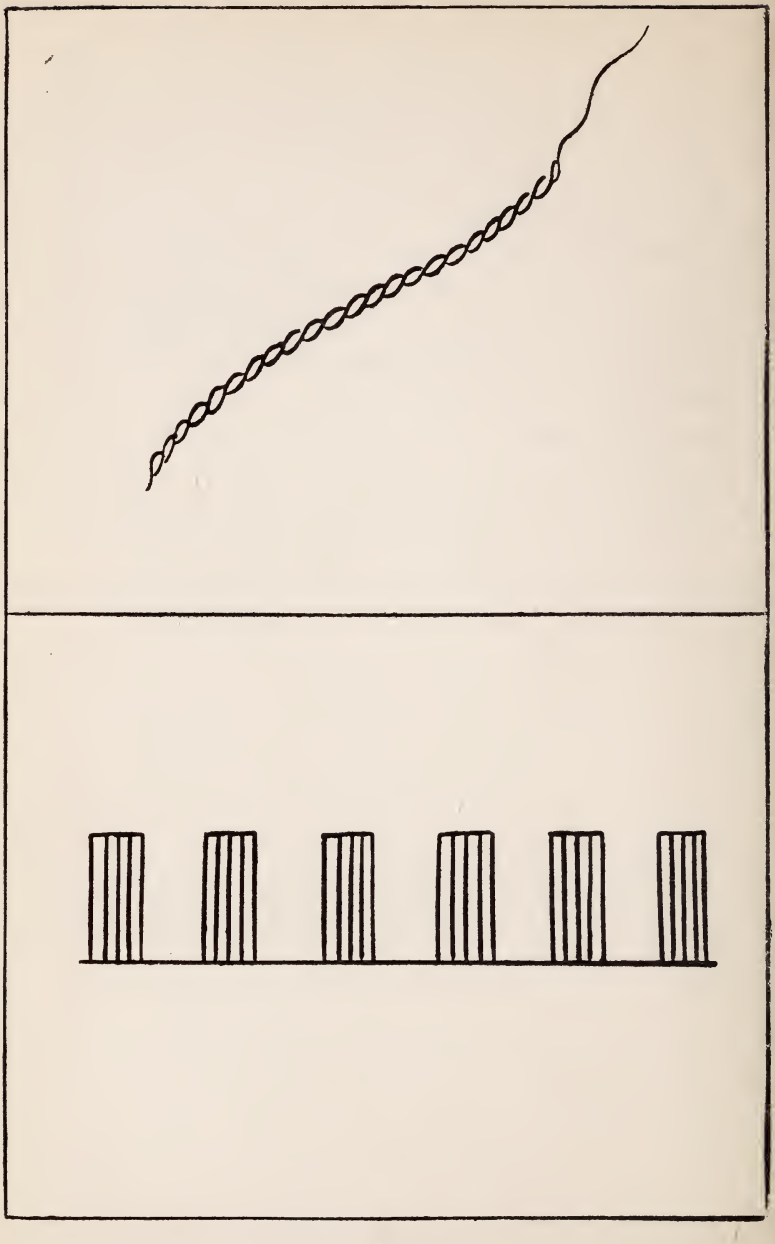
40. CRACKER STITCH.—Work five parallel lines as a centre, and make branching stitches at each end. The stitch may be worked any size, and groups may be connected if desired.





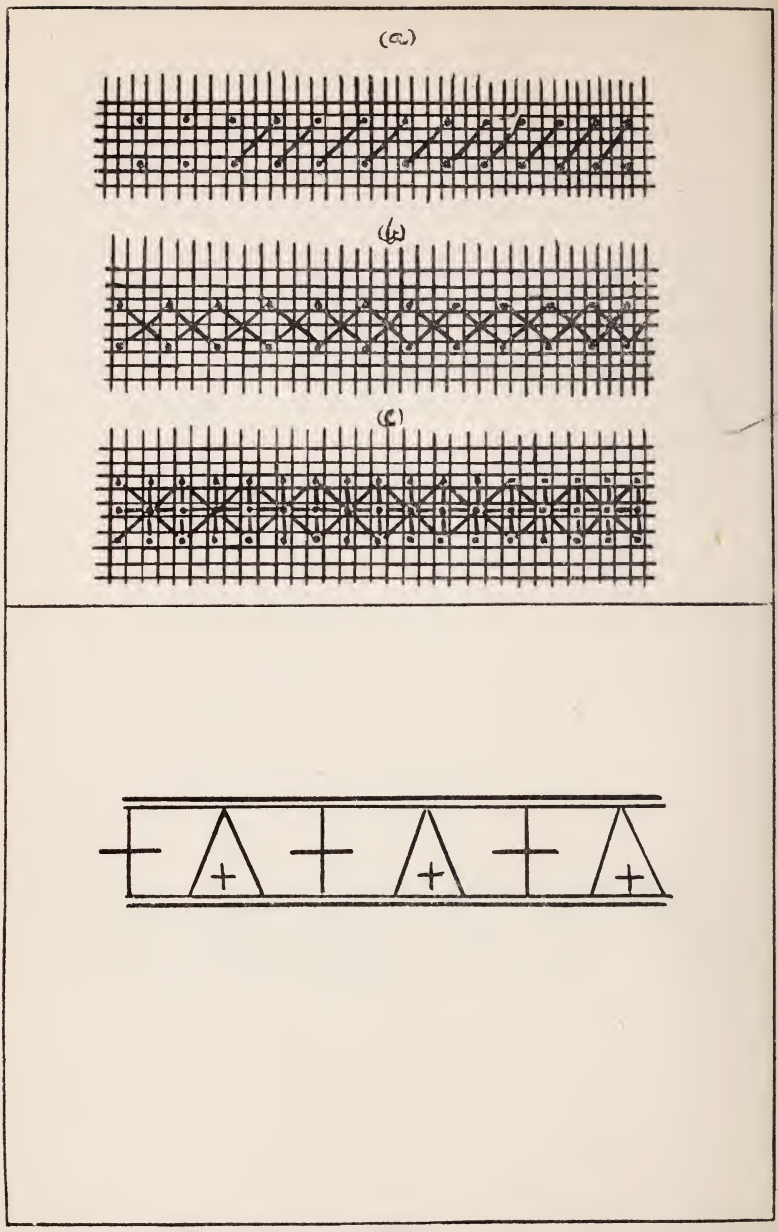
41. CRETAN STITCH.—A stitch which, when worked closely, gives the appearance of close plaiting. To work, draw two parallel lines, bring the needle from the under to the upper surface of the material, on the left-hand corner of the lowest line but one. The needle in working is always at right angles to these lines. Insert the needle in the top line slightly further to the right of where it came out on the bottom line, and take a small stitch downwards; then insert it in the bottom line and similarly take a small stitch upwards. In taking the stitch the thread must be kept to the left of the needle as in the illustration, or the plaiting will not take place. The illustration is drawn more openly than worked, in order to distinguish the threads.

42. CREVICE STITCH.—A stitch worked in slanting lines for borders. Lines should always be drawn as a guide to correct spacing.



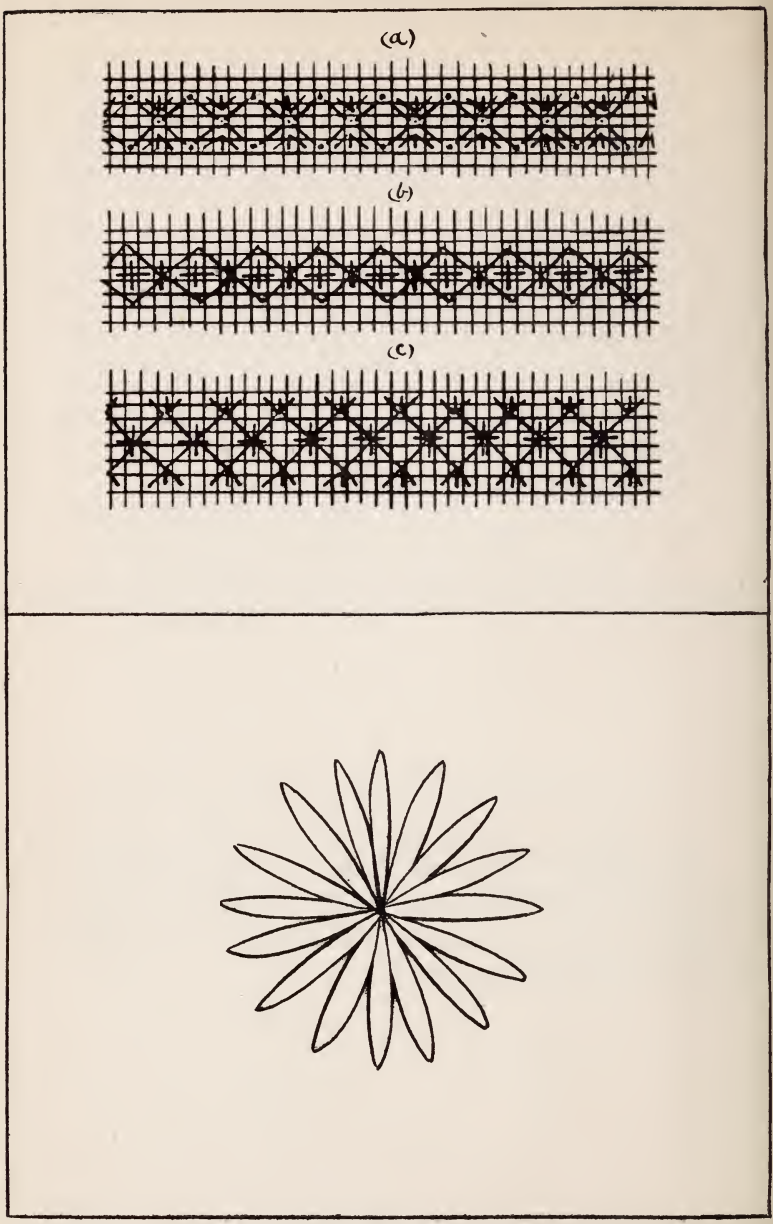
43. CREWEL STITCH.—Sometimes called Stem stitch, the most useful of all stitches for outlines, veins, stems, etc. It may be used either in large or small form, and is adaptable to most minute curves and lines. Draw a line, begin at the bottom and work upwards. Keeping the needle pointed downwards, take a small stitch each time as in the illustration, and repeat for the length required.

44. CRICKET STITCH.—Similar to Five-line stitch, but with two short strands joining the bars at the top.



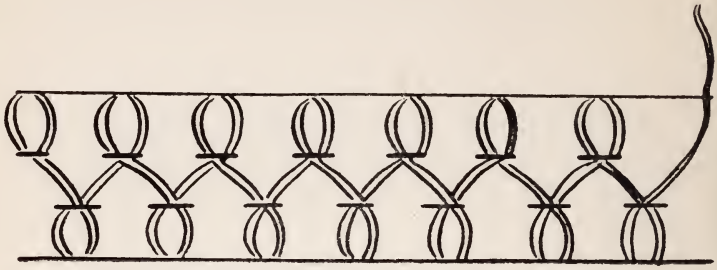
45. CROSS STITCH.—A stitch adapted for working on canvas or coarse linen. It has three forms :—(*a*) Half-cross stitch ; (*b*) Whole-cross stitch ; (*c*) Double-cross stitch. The whole stitch forms a perfect square. The crossings must be uniform, i.e., the top halves must all slant in the same direction, likewise the bottom halves. Double-cross stitch must be worked over an uneven number of threads to allow a space for the horizontal central cross, as in (*c*).

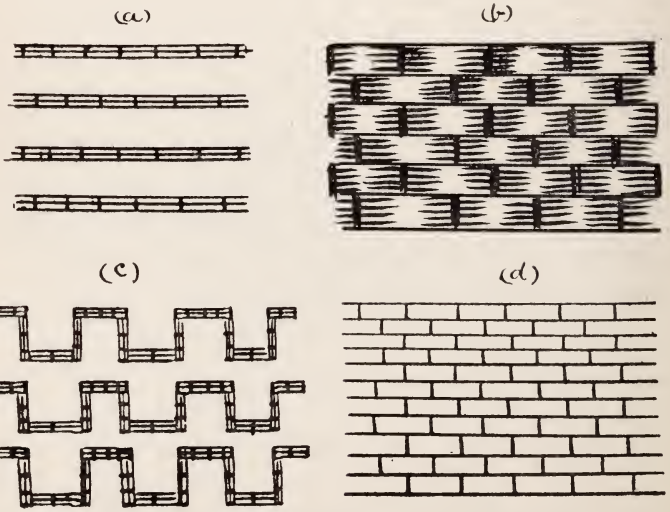
46. CROSS-AND-TRIANGLE STITCH.—This combination of stitches is very suitable for borders. Variety could be given by working the crosses in one colour and the triangles in another.


(a)
(b)
(c)

47. CROSS STITCH (Variegated).—Ordinary Cross stitch may be variegated in numerous ways by the addition of extra stitches, to form ornamental borders, as in (*a*), (*b*), (*c*).

48. CHRYSANTHEMUM STITCH.—This stitch is similar to Loop stitch, but much longer, and is used for Chrysanthemum petals. The leaves may be quite simple, as in the illustration, or each may be secured by a small stitch as in Loop stitch.




(a)
(b)
(c)
(d)

49. COUCHED HERRING-BONE.—This makes extremely pretty borders, especially when used outside a row of ornamental darning with a fringed edge. The Couching stitch should always be a different colour from the Herringbone stitch.

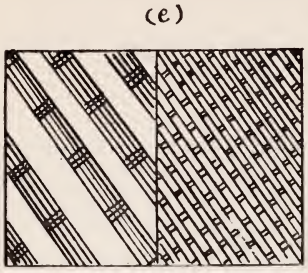
50. COUCHINGS.—A term used to denote the attachment of loose strands of material to a foundation by means of other working threads. Couching is distinct from Appliqué, which is a term usually applied to the attachment of solid pieces of material to a foundation. The chief kinds of Couching are :—Plain, Basket, Battlement, Brick, Diagonal, Diamond, Floral, Geometrical, Tartan, and Check Couchings.

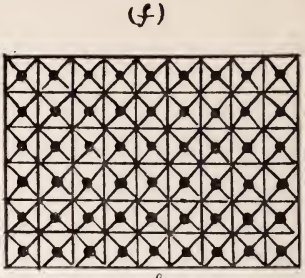
(*a*) *Plain.*—Strands of material are laid in rows and fastened by single stitches.

(*b*) *Basket.*—Gives the effect of interlaced strands. Lay a foundation of cord or thick cotton to form a padding. At right angles arrange a covering of strands of silk, wool, etc. Fasten in uniform groups by means of upright stitches falling alternately between the lines of padding material.

(*c*) *Battlement.*—Couching in the form of battlement outlines.

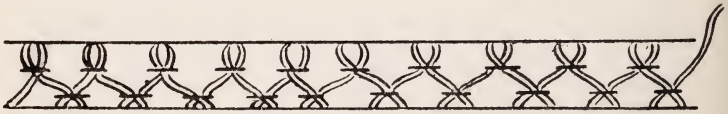
(*d*) *Brick.*—Strands are placed in the form of brickwork.

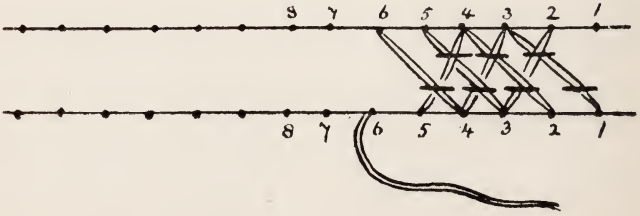

(e)


(f)

(g)

(h)




8 7 6 5 4 3 2 1
8 7 6 5 4 3 2 1

51. COUCHINGS (*continued*) :—

(*e*) *Diagonal.*—The strands are arranged diagonally and couched at right angles.

(*f*) *Diamond.*—The strands are arranged to form a diamond pattern, and secured at the crossing points by a small stitch.

(*g*) *Floral.*—Leaves, flowers, etc., may be couched in outline or as solids.

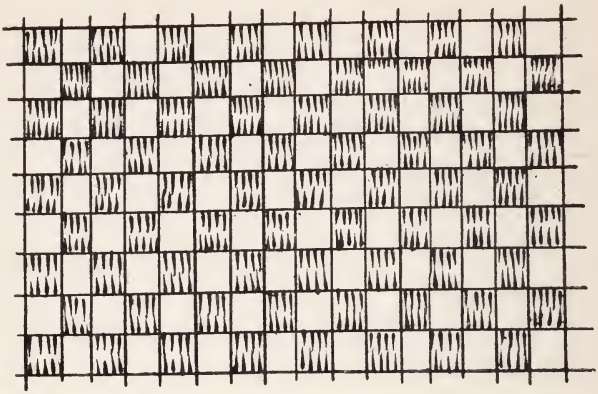
(*h*) *Geometrical.*—Geometrical forms may also be couched in outline or as solids.

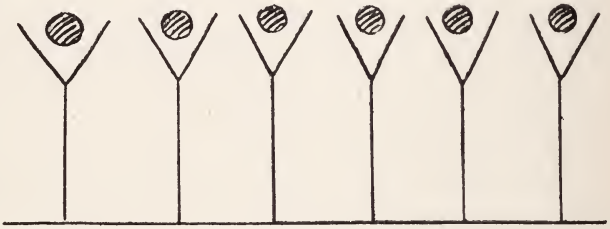
52. COUCHINGS (*continued*).—Stitches already worked may be couched by means of other stitches.

(*a*) shews Couched Herring-bone.

(*b*) is Couched Basket stitch.

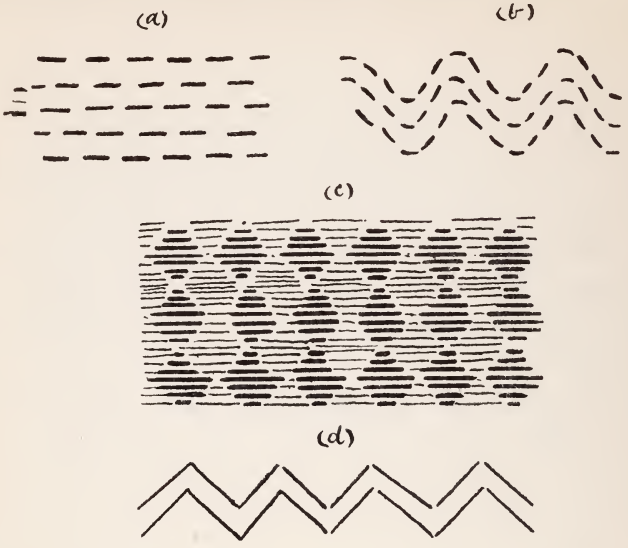
The Couching stitch should always be of a relieving shade, to be effective.

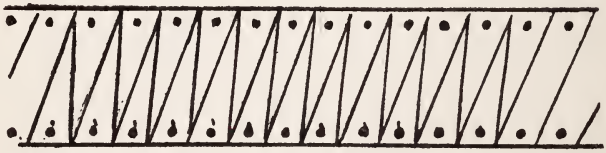




53. COUCHINGS (*continued*).—Couchings may be worked in the form of tartans or checks. Strands of coloured silks or narrow ribbons may thus be couched according to the kind of pattern desired. The illustration represents rows of narrow ribbons so couched with dark silk.

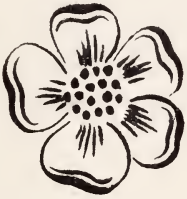
54. CUP-AND-BALL STITCH.—This stitch, so called from its appearance, consists of one long upright line, with two branching strokes, between which is worked a circle in solid Chain stitch. It is suitable for borderings.


(a)
(b)
(c)
(d)



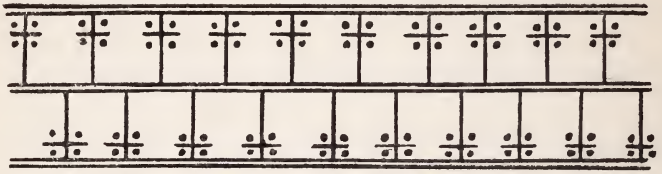
55. DARNING.—A species of weaving with the needle used in producing patterns by utilising the foundation threads of the material as warp threads. In ornamental darning little or no working shews on the under side, the working thread being kept as much as possible on the upper side to shew the pattern in relief. The chief kinds of ornamental darning are :—(*a*) Straight ; (*b*) Waved ; (*c*) Diamond ; (*d*) Vandyke.

56. DIAGONAL-AND-DOT STITCH.—A pretty stitch for borders, formed of long slanting lines and dots. The latter should be worked in a relieving shade.



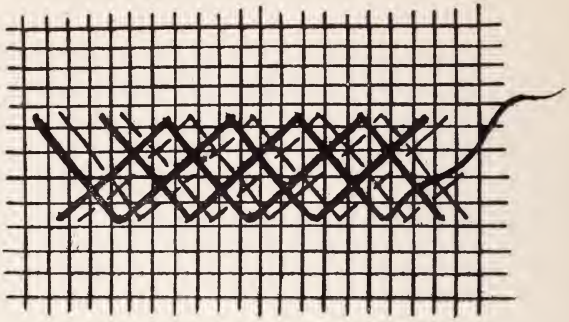
57. DIAMOND STITCH.—A series of short strokes forming a diamond. It could be ornamented with dots as in the illustration. This makes very pretty and useful borders, and can also be used as an all-over pattern.

58. DOT STITCH.—A simple stitch used for the centres of flowers, small powderings, or groundings, etc. It is made by taking up a small portion of the material on the needle, and pulling the thread through, bringing up the needle where the next stitch is to be made.



59. DOT-AND-CROSS STITCH.—A pretty border stitch, useful either in single or double lines. Guiding lines should be drawn before working.

60. DOT-AND-SCALLOP STITCH.—This combination of stitches is the best for ornamental edges of material, and is suitable as a pretty finish for children's embroidered costumes, as well as articles for household adornment. The scallop may be either buttonholed or worked in close Satin stitch over a cord to keep in the raw edges.

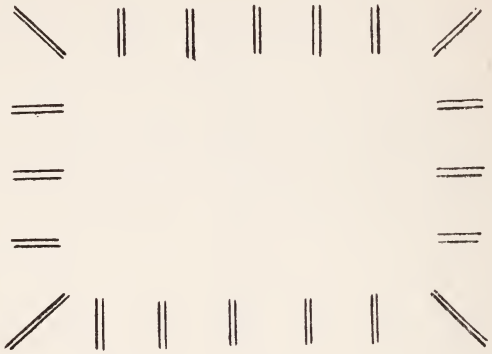


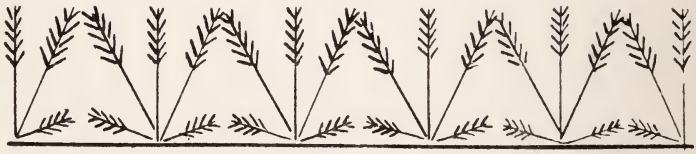
61. DOUBLE ALGERIAN STITCH.—Work one row of Algerian stitch, and then another row between the first in a different colour. (See Algerian stitch).

62. DOUBLE CHAIN STITCH.—The ordinary Chain stitch is first worked, and after each stitch a second smaller stitch is worked inside the first. A pretty variety is to work with two needles simultaneously, one threaded with dark and the other with light silk, for the two stitches.

63. DOUBLE CORAL STITCH.—This stitch is a species of the Coral stitch described in No. 38. It has two branchings on each side.

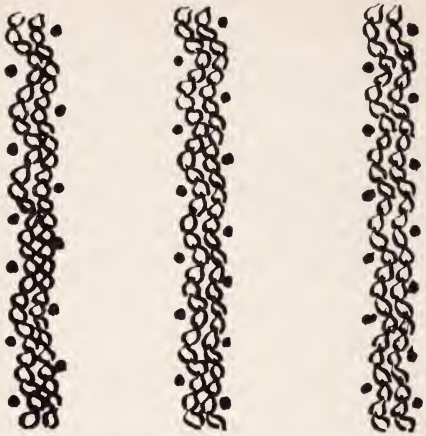
64. DOUBLE FEATHER STITCH.—The same as simple Feather stitch, but with the groups of branchings in twos at each side.

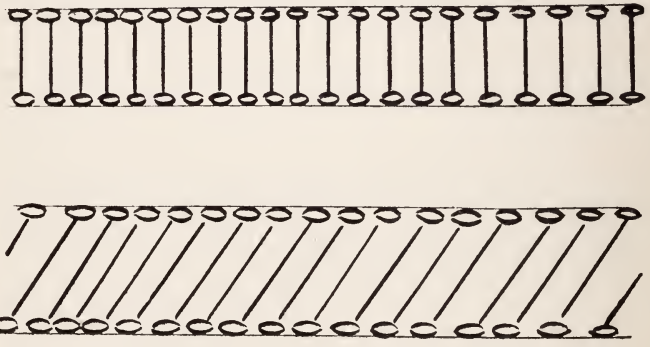




65. DOUBLE LINE STITCH.—For simple borders requiring little work this is useful. It may be varied with dots, or crosses, between the groups of lines.

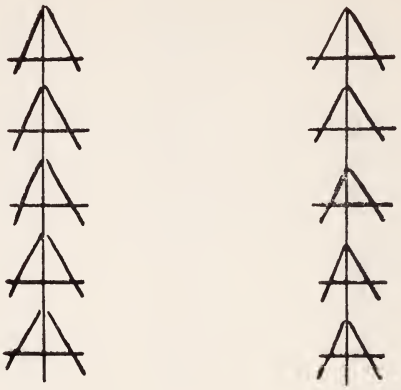
66. DOUBLE SLANTING-ARROW STITCH.—Double rows of Arrow stitch forming two triangular forms. (See Slanting-Arrow.)

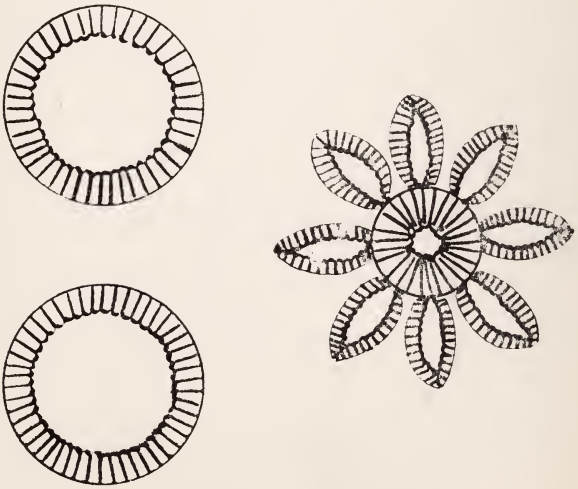




67. DOUBLE WAVED-CHAIN-AND-DOT STITCH.—This variety of Chain stitch is a pleasant change from the ordinary straight form. Three or four lines could be worked if desired. The dot accentuates the waves.

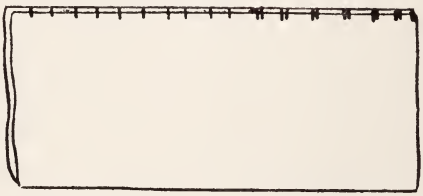
68. DUMB-BELL STITCH.—A series of upright or slanting lines, with a small back stitch at the top and bottom.





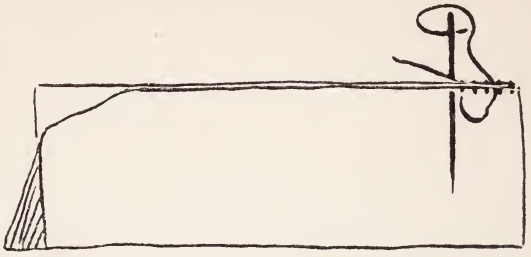
69. EASEL STITCH.—A stitch suitable for working ornamental perpendicular lines of embroidery.

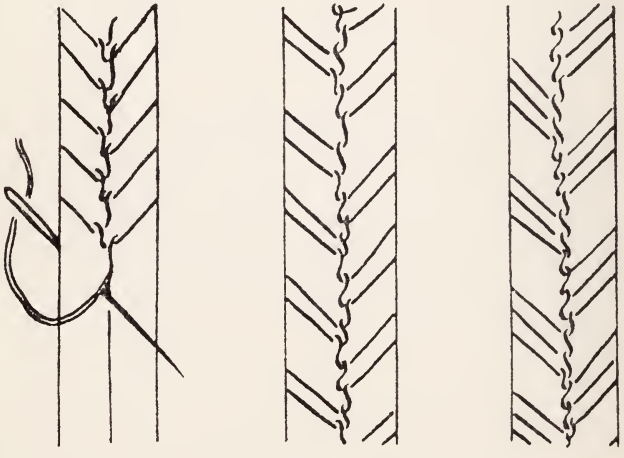
70. EYELET STITCH.—This stitch is used for small eyelet-holes in embroidery. The working is usually very close overcasting, but sometimes a firm buttonhole is used instead where the material is inclined to fray. To work, first run one or two threads round the eyelet-hole to keep the threads together, and then work over these threads. This gives a raised effect to the work. Eyelet-holes are generally round, but not necessarily. The working is sometimes done first and the centre cut away afterwards.



71. FAGGOT STITCH.—A small overcast or button-hole stitch, used to connect groups of loose stitches.

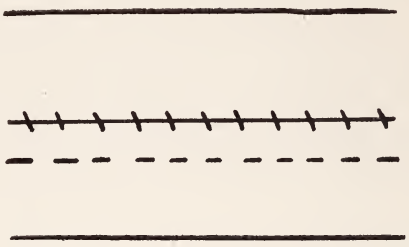
72. FASTENING-OFF STITCH.—The stitch used in finishing a line of sewing. The illustration shews the fastening-off in seaming. At the end of the row the work is turned round and the working is continued again over half a dozen or more stitches before cutting off the thread.

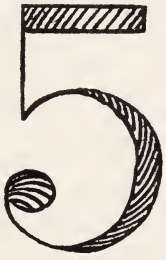



(a)
(b)
(c)

73. FASTENING-ON STITCH.—The stitch for beginning such work as seaming, frilling, etc. The loose end of thread is left when the needle is first inserted, and this is secured with the first few stitches.

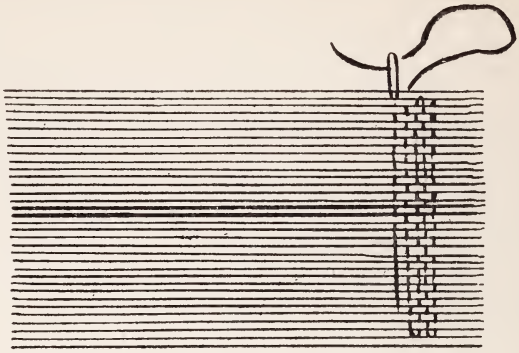
74. FEATHER STITCH.—The ancient form was a kind of Satin stitch, so arranged that the stitches fitted into each other and covered the whole of the foundation. The modern form is an open stitch worked similarly to Coral stitch, but the needle is placed in a slanting direction instead of straight. Draw three lines; bring up the needle on the centre one. Hold the thread under the left thumb. Insert the needle on the left-hand side line, and bring it out slightly lower than where the thread last came out, keeping the thread flat on the material. Draw through and take a similar stitch to the right. Continue working alternate stitches right and left. The stitch may be worked as single, double, treble, etc., according to the number of stitches taken to form the side groups, as in (*a*), (*b*), (*c*).

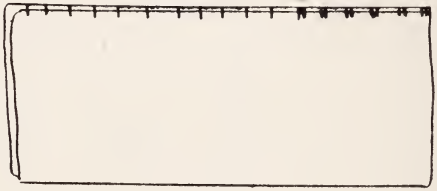




75. FELLING.—This is the stitch used where the edges of two pieces of material are to be joined together. The edges are first turned down, and the two pieces seamed together. The work is then turned and a hem formed at the other side, which may either be secured by hemstitch or by a running stitch.

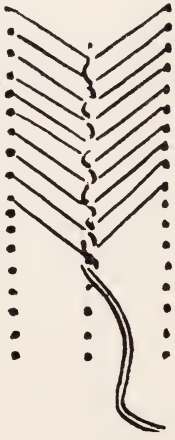
76. FIGURE STITCH.—This is the Satin stitch which is used for working raised figures. Strands of cotton are first laid down, following the lines of the figure, and the working is then done as in the illustration.





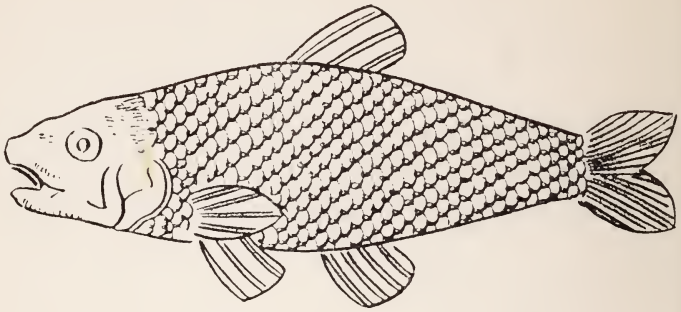
77. FINE-DRAWING STITCH.—This is a running or darning stitch used in drawing together the edges of fine material when it is not desired to hem or seam them. The needle is run lightly between the threads on each side, and the edges drawn close together.

78. FINISHING STITCH.—The last securing stitch in any kind of needlework. In some cases the thread is run along a short distance, in others an extra stitch is taken over the top of the previous one ; in knitting and crochet the finishing stitch is made by drawing the end of thread through the last stitch made. (See Fastening-off.)



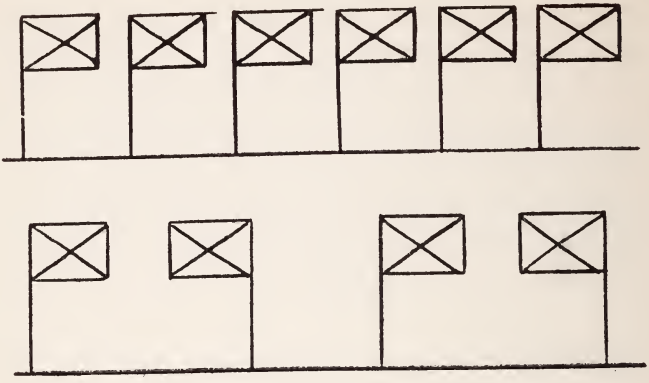
79. FIRE STITCH.—This consists of long stitches in any direction, joined at the top but not at the bottom. So called from its resemblance to flame when worked.

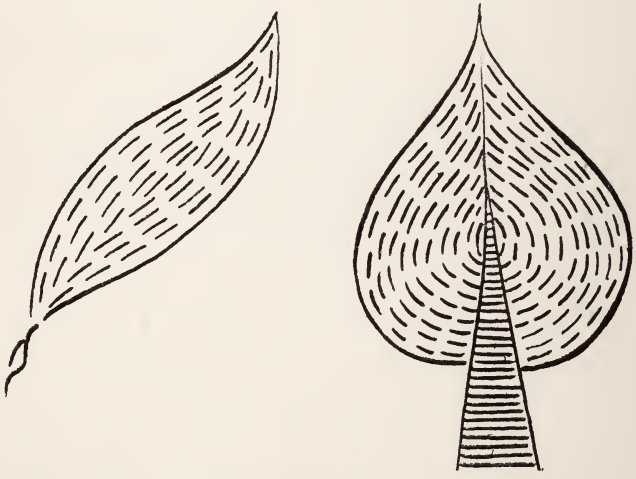
80. FISH-BONE STITCH.—A stitch which, when worked in series, resembles the backbone of a fish. Similar to Feather stitch, but differentiated by the needle always coming up centrally between the two side lines, and being worked rather more closely. Sometimes a back stitch is used as the central connecting stitch.



81. FISH-SCALE STITCH.—A loose Buttonhole stitch used for working fish-scales. It is useful for working representations of fish in designs, seascapes in natural needlework, and in making ornamental pocket-pincushions in fish-shape, as in the illustration. Work a row of Buttonhole stitches across the space, fasten on at the side, turn back and work one Buttonhole stitch into each previous loop ; continue in this way until the space is filled, leaving the loops loose, but fastening the thread at each side of the space to be filled.

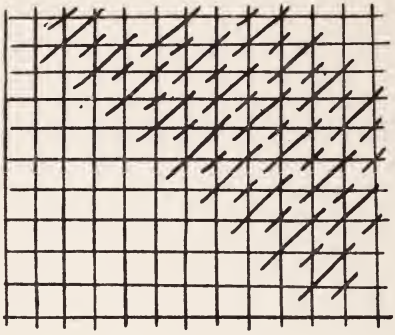
82. FIVE-LINE STITCH.—Similar to Four-line stitch, but with five upright strands. Useful for borders.





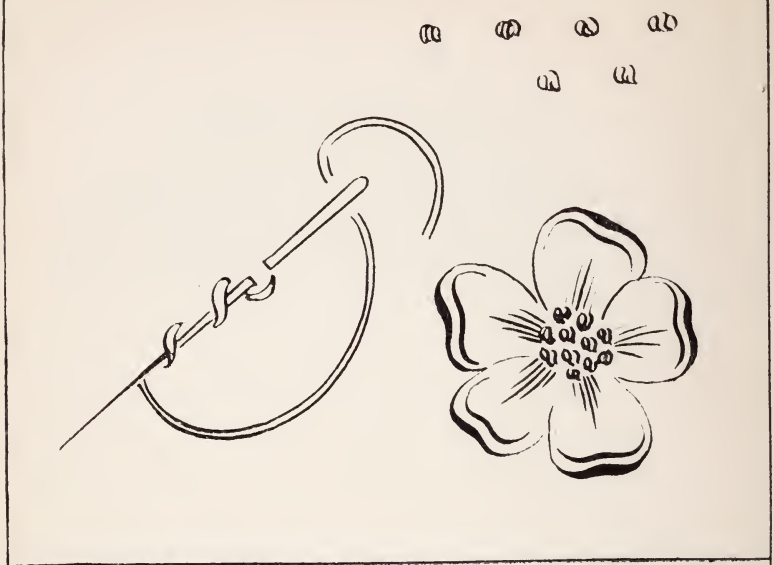
83. FLAG STITCH.—This is formed of six strokes to represent the outline of a flag. It is useful for borders.

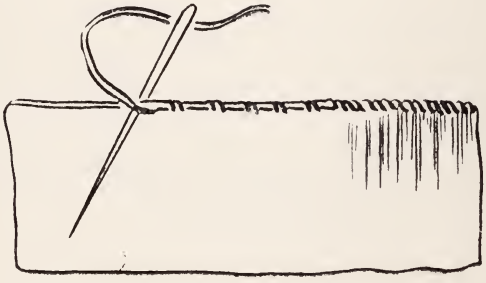
84. FLAKE STITCH.—A small stitch like a Stroke stitch, used to ornament leaves and geometrical shapes or as a ground-work powdering.



85. FLORENTINE STITCH.—This is similar to Cashmere stitch, with the difference that the stitches are alternatively over one and two threads, slanting in the same direction

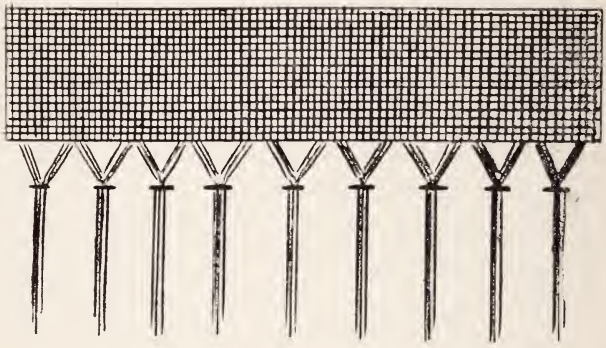
86. FOUR-LINE STITCH —Similar to Three-line stitch, but with four upright strands.

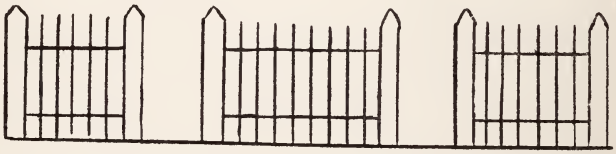




87. FRENCH KNOTS.—Used for filling in centres of flowers, dot-markings on leaves, etc. Bring up the thread to the right side of the material, and hold it down under the thumb. Twist the thread three or four times (according to the size of knot required) round the needle between the thumb and linen, still holding down the thread. Put the needle back to the wrong side about two threads behind the place where it came out a first, and bring it out at the exact place where the next knot is required. Always hold down the thread as long as possible in order that the knot may be quite tight.

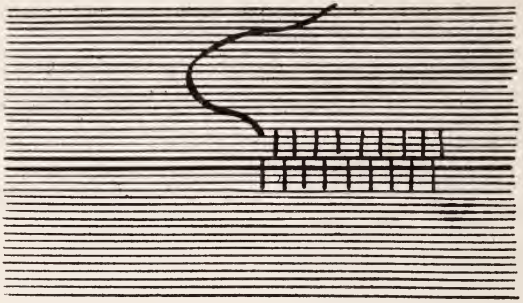
88 FRILLING or WHIPPING STITCH.—A species of loose overcasting which can be drawn up into a frill. It is usually worked on soft pliable material such as mull-muslin or lawn. Begin from the right, and use the left thumb to form a roll of the edge of the material as the work proceeds. Work about half a dozen stitches and then draw up the thread. The stitch is suitable for frills for embroidered muslin cushion covers, small collars, etc.

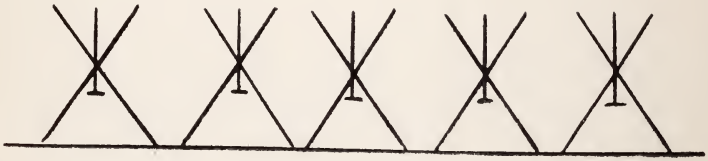




89. FRINGE STITCH is used either in buttonholing or drawn-thread work. The thread is carried over a mesh before making the next stitch, thus forming a loop, which is secured in its place by the next stitch taken. (See Buttonhole.) The edges of plain material can also be fringed out and secured by a hemstitch. The fringe can be secured in clusters by a knotted stitch.

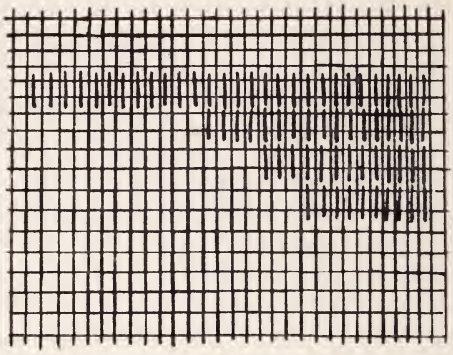
90. GATE STITCH.—This consists of series of upright lines suitable for borders. The horizontal lines may be either darned, couched, or backstitched.





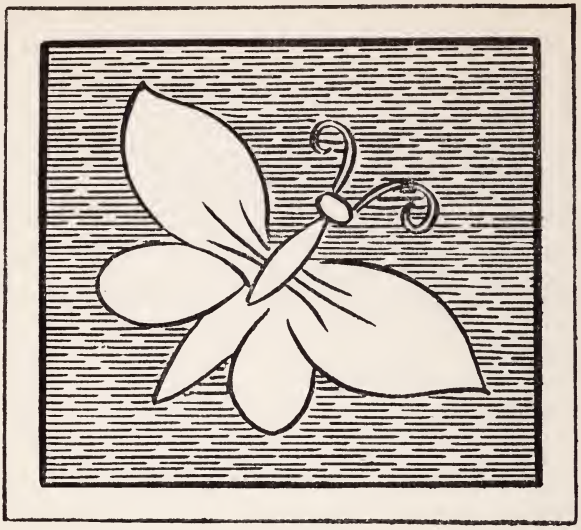
91. GERMAN STITCH.—An old stitch used in attaching materials by means of one set of stitches. A small turning having been made, a stitch similar to Fine-drawing stitch is made on alternate sides, and the edges thus drawn close together.

92. GIPSY STITCH.—Formed of two long stitches and one shorter one, with a hook or small cross-bar.



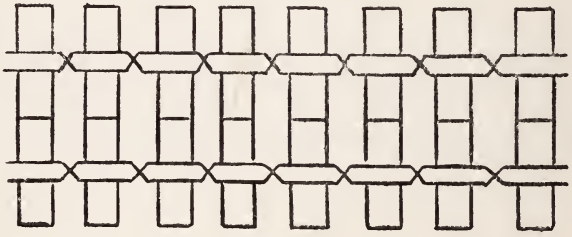
93. GOBELIN STITCH.—One of the most ancient of stitches ; formerly used in old tapestry work. The stitch is perfectly upright, and when worked on canvas is usually two threads long by one in breadth. Sometimes a padding is used beneath the stitches to give a raised effect.

94. GRASS STITCH.—Long stitches used to represent grasses in Natural Needlework. These may be worked into a straight border as in the illustration, or may be used in conjunction with Water-stitch.



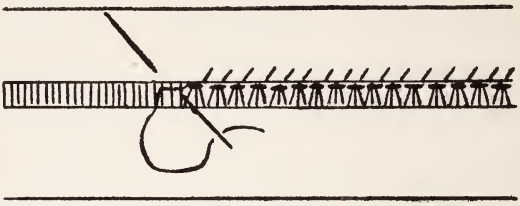
(a)

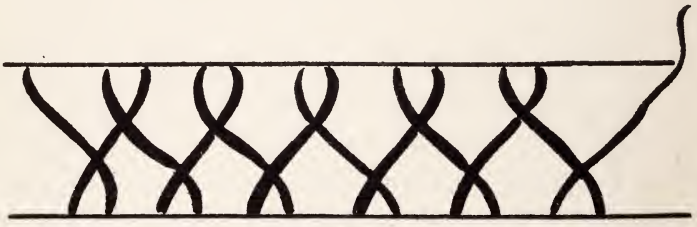
(b)



95. GROUNDING STITCHES.—Various small stitches used in embroidery to give variety in backgrounds. The most common are various kinds of Darning (see Darning), Knots (see French Knots), Dots, Rice stitch and Honeycomb (see under different headings). The illustration shews a small figure with a darned background.

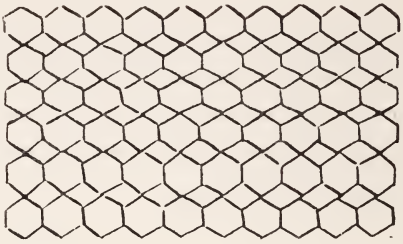
96. HAT STITCH.—So called from its shape. It may be used for borders or for filling in spaces. Make the two upright strokes, join them by one across the top and a longer one at the bottom. As a grounding it may be connected by Cross stitches, as in (*b*).





97. HEMSTITCH.—An ornamental stitch used in drawn-thread work to secure the edges of a hem. The stitch is in two parts. First take four or five threads on the needle, then put the needle back and hem through the folded material.

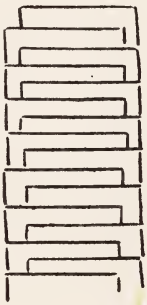
98. HERRING-BONE STITCH.—An ornamental stitch used for borders and for hemming the edges of flannel or material too thick to fold as an ordinary hem. It may be used as a Plain stitch or ornamented with a Couching stitch. (See Couching.)



The same as above.

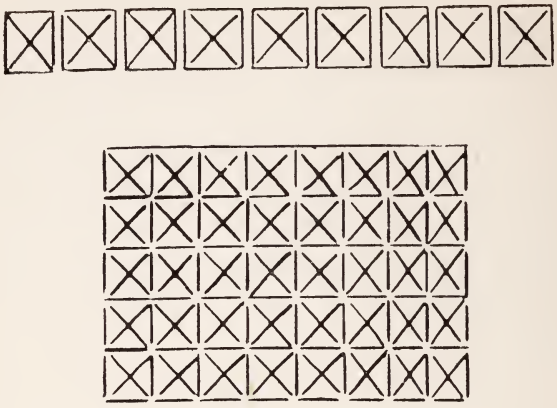
99. HEXAGON or HONEYCOMB STITCH is a useful stitch for groundings. Each line is one small back stitch, and joins two other lines. The stitch may be worked by the aid of upright lines drawn as guides. Make a row of stitches slanting alternately from right to left and left to right. Connect these by small upright lines. Work another row slanting right and left as in the illustration. Continue until the ground is covered.

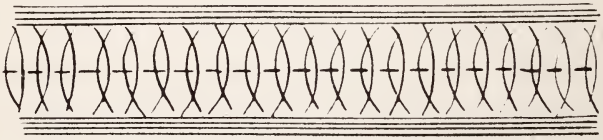
100. HONEYCOMB STITCH.—The same as Hexagon stitch.



101. HORN STITCH.—A stitch somewhat similar to Wheat-ear stitch, but not joined to form a connected line. To work, make two side stitches joined at the bottom. Make a Chain stitch covering the joining, fasten this Chain stitch down by means of a small overcast stitch, taking the needle to the back of the work and bringing it out in readiness for the next stitch.

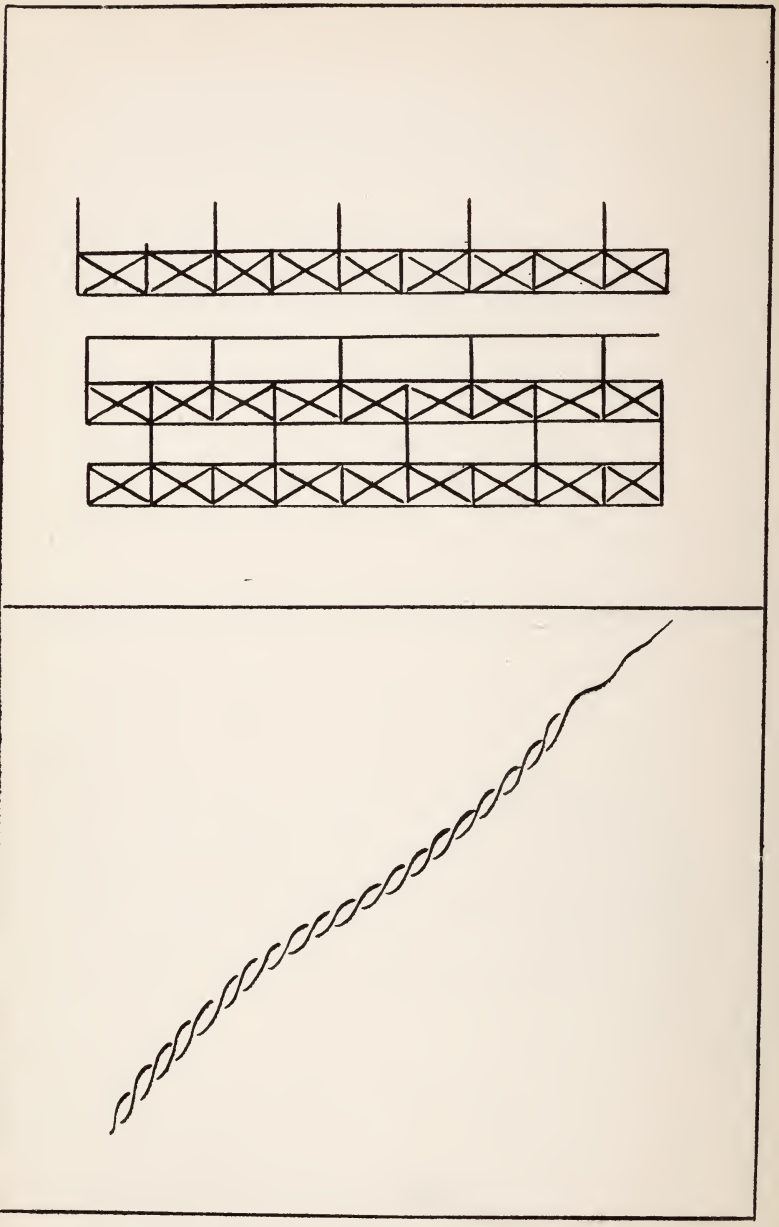
102. HURDLE STITCH.—This combination of lines makes a pleasing and unique border where a purely conventional pattern is required. Guiding lines should be drawn to ensure accuracy.





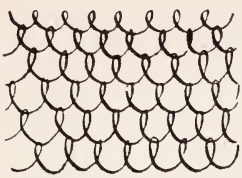
103. ITALIAN STITCH.—This is a Square Greek stitch with the addition of Cross stitches from corner to corner. (See Square Greek stitch.)

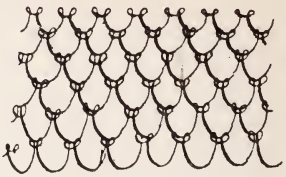
104. INTERLACING STITCH.—A stitch used where an open border is required for embroidered squares, etc. Draw out threads to give as wide a space as desired, then interlace the threads which are left by pulling one thread over the next with the needle.

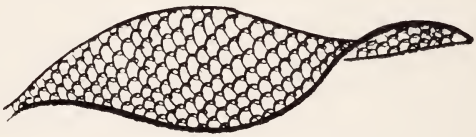


105. INVERTED FLAG STITCH.—This is similar to Flag stitch, and may be used as single, double, or treble rows.

106. KENSINGTON STITCH.—Similar to Stem stitch.

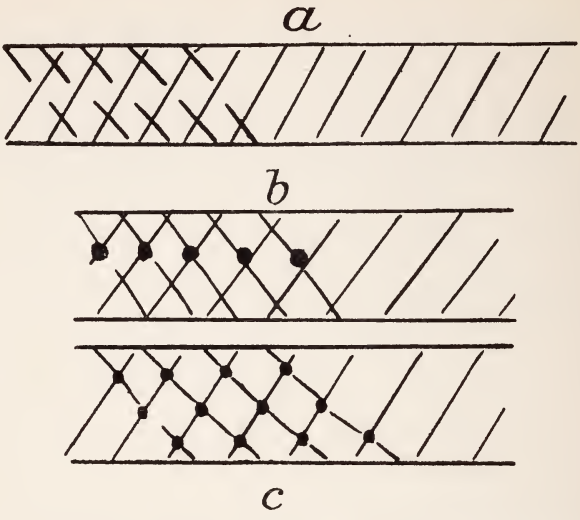


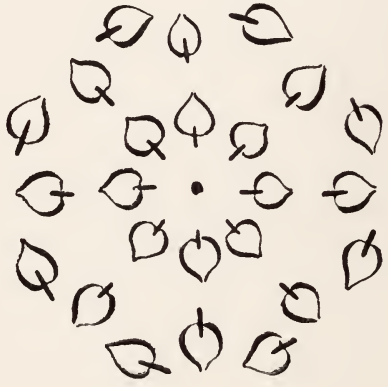




107. LACE STITCHES.—The majority of Lace stitches are founded on a species of Buttonhole. In embroidery the stitch is used to cover surfaces, and may be used as an ornament for leaves, scrolls, etc., as in the illustration.

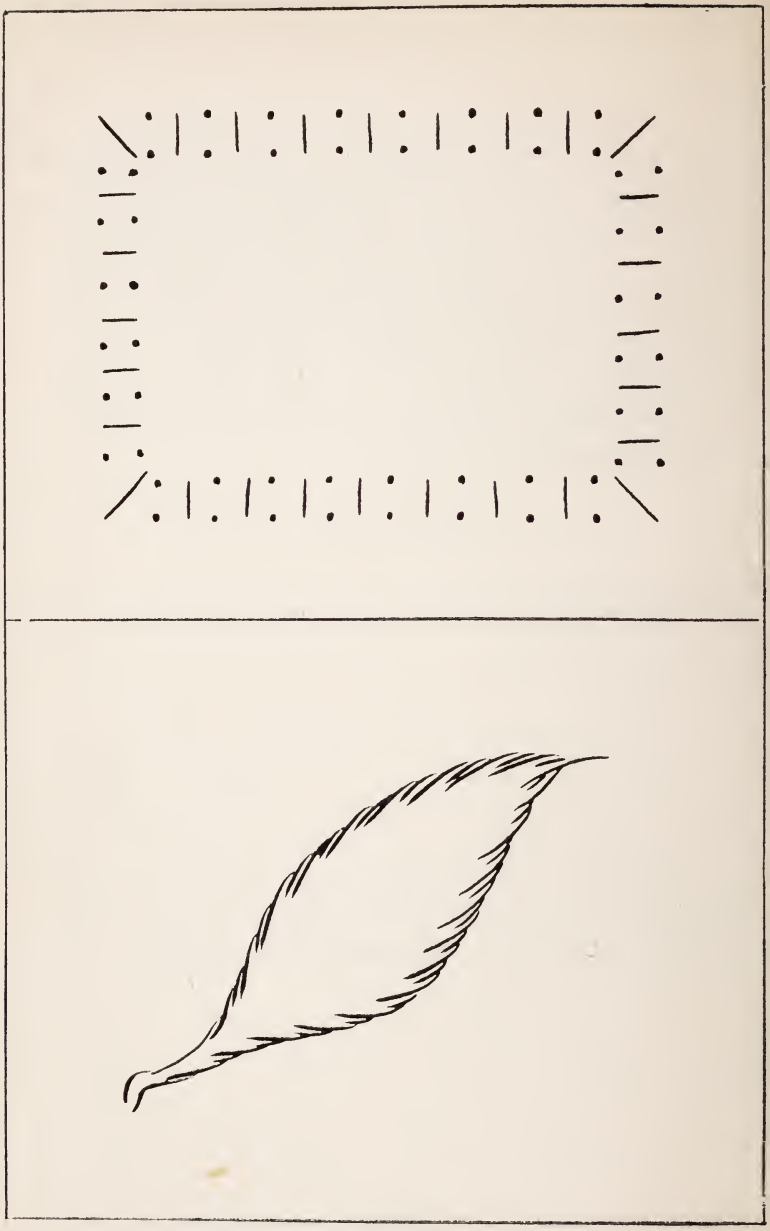
108. LADDER STITCH.—Ladder stitch is simply a very wide chain, but made with two strokes of the needle instead of one, to give the necessary width.


a
b
c



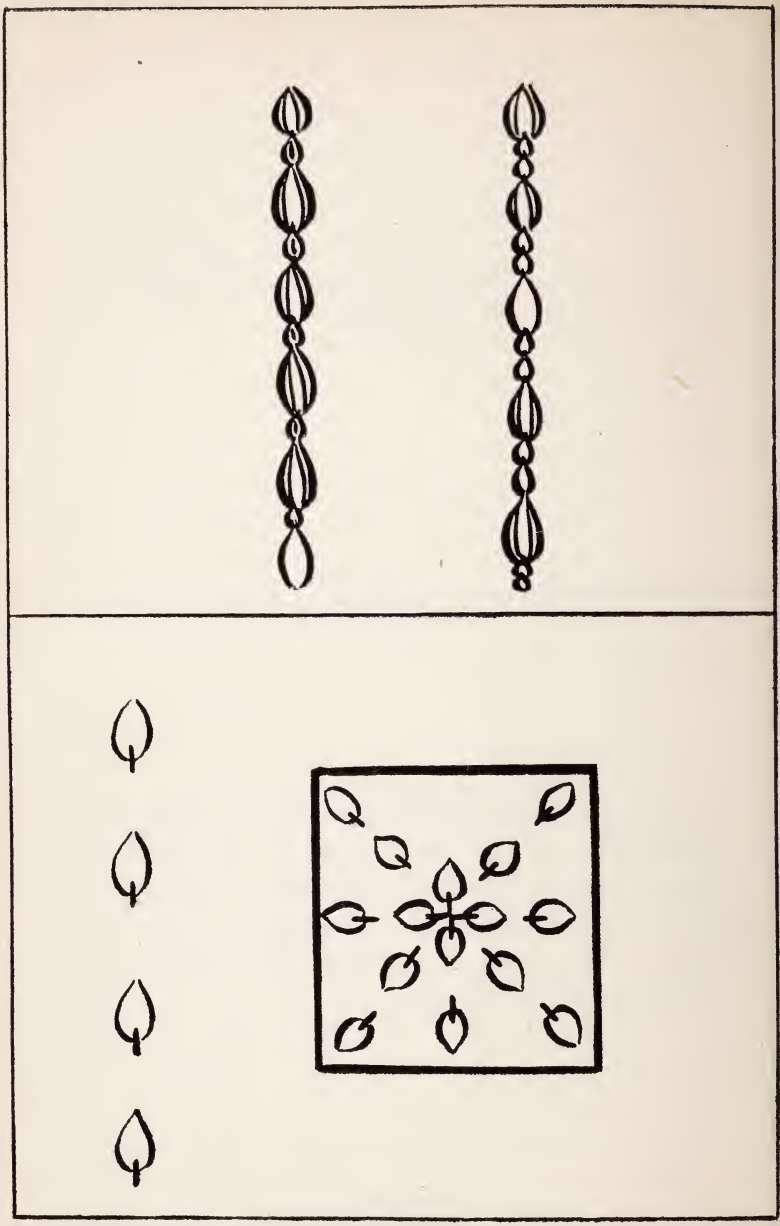
109. LATTICE STITCH.—A kind of interlaced Herring-bone. It may be worked on canvas or linen. Work four or five stitches slanting in the same direction. Then over these work others in the contrary direction, but interlace afterwards by putting the needle over one and under another of the stitches first made (*a*). If worked on a large scale a small stitch may be added to the points of juncture afterwards, and this gives a very pretty effect (*b*) and (*c*).

110. LEAF STITCH.—This is similar to Loop stitch. It may be used for small leaves, as a grounding, or for ornamental motifs, as in the illustration.



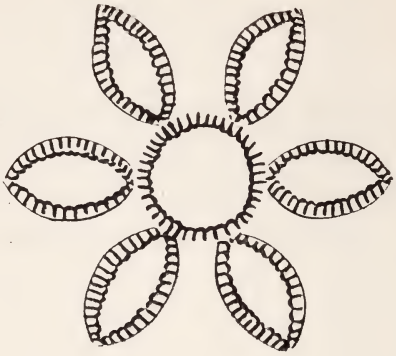
111. LINE-AND-DOT STITCH.—A simple combination useful for small borders.

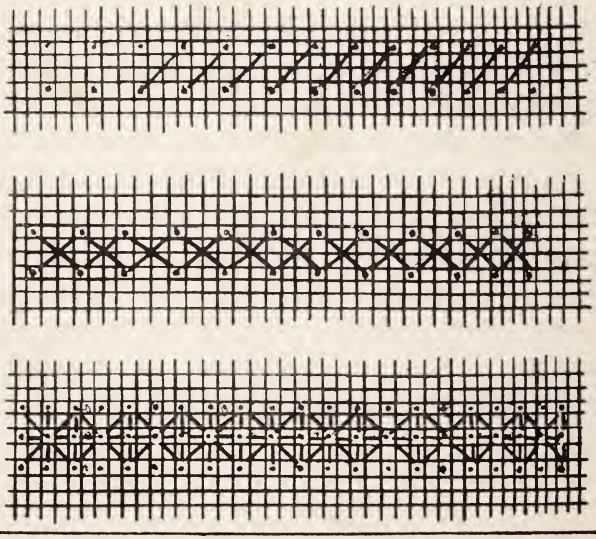
112. LONG-AND-SHORT STITCH.—This is an adaptation of Satin stitch used to accentuate floral forms when not desiring to fill them in solidly. The stitches should follow the curvature of the leaf or flower. The monotony of a succession of long stitches is broken by the short ones.



113. LONG-AND-SHORT CHAIN STITCH.—This is a pleasing change from the ordinary Chain stitch. It may be arranged in a variety of forms according to the number and position of the short stitches.

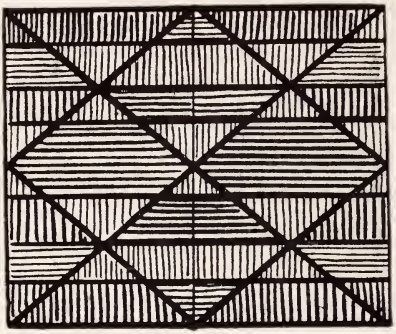
114. LOOP STITCH.—This stitch is used in making very small leaves, and also as a powdering. To work, bring the needle to the surface of the material, hold the thread down under the left thumb, put the needle back into the hole whence it came, and bring it out slightly further on (according to the size of loop required), still keeping the thread held down close to the material, so that it does not pass over the working thread which is being drawn through. Put in the needle again almost close to where it came out last, but *over* the loop thread. This makes a tiny stitch which holds the loop down.

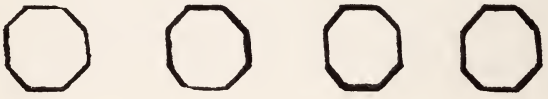


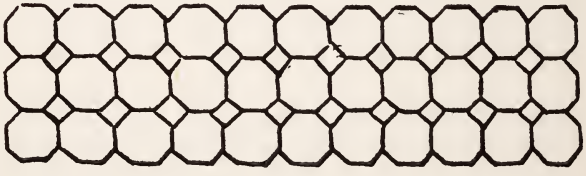


115. MADEIRA STITCH.—The stitch used in Madeira work. The same as Eyelet-hole stitch in the working.

116. MARKING STITCH or CROSS STITCH.—(See Cross stitch.)

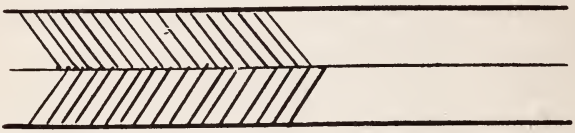






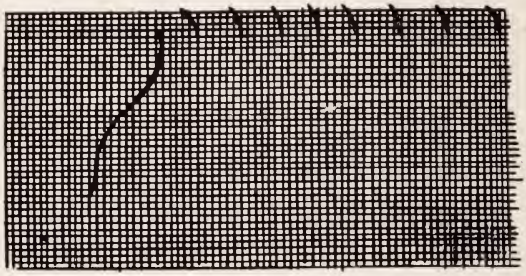
117. MOSAIC STITCHES.—These are arrangements of stitches so placed as to give the idea of mosaic work. The stitches are taken uniformly over the threads of canvas or linen, and the beauty of the result depends upon its regularity.

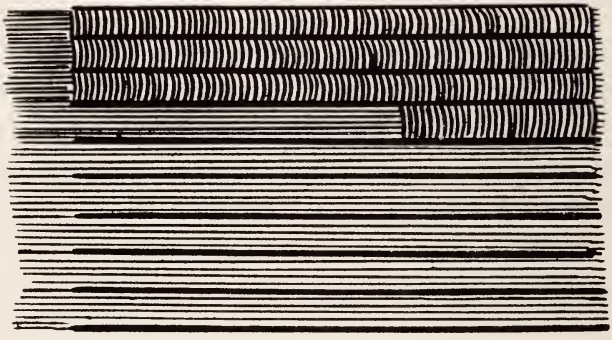
118. OCTAGON STITCH.—A small straight stitch used in making outline octagons. It may be used either for borders or groundings.



119. ORIENTAL STITCH.—A stitch forming a plait not unlike Cretan stitch. The working resembles Herring-boning, but the stitches are quite close together. The needle is always brought up into a hole it has passed through before. If worked on canvas or coarse material the threads may be counted. Bring up the needle in the first space to the left on the lower line. Insert the needle four threads to the right on the top line and make a stitch from right to left. Return to the lower line and take another stitch, bringing up the needle into the same hole it came out of before. Return to the top line and continue as described, always bringing the needle up into the last hole. This makes a succession of stitches similar to very close Herring-bone, with rows of back stitches on the reverse side.

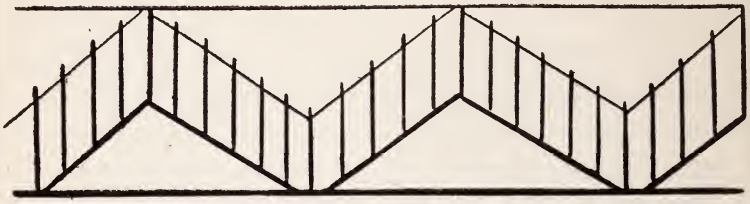
120. OUTLINE or STEM STITCH.—Sometimes termed Crewel stitch. (See Crewel stitch.)



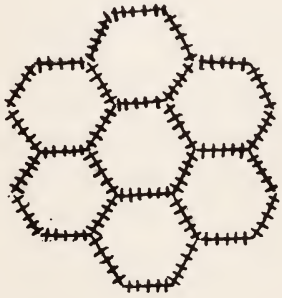


121. OVERCASTING STITCH.—In embroidery this is a kind of very close Satin stitch. It must be taken from side to side of the space with great regularity (*a*). The term is also applied to a loose stitch used to keep in raw edges of material (*b*).

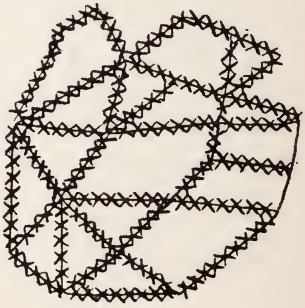
122. PADDING STITCH.—Close Satin stitch worked over a raised or padded grounding. (See Couchings.)



(a)

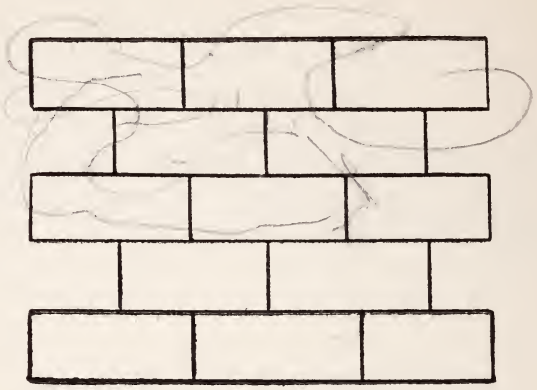


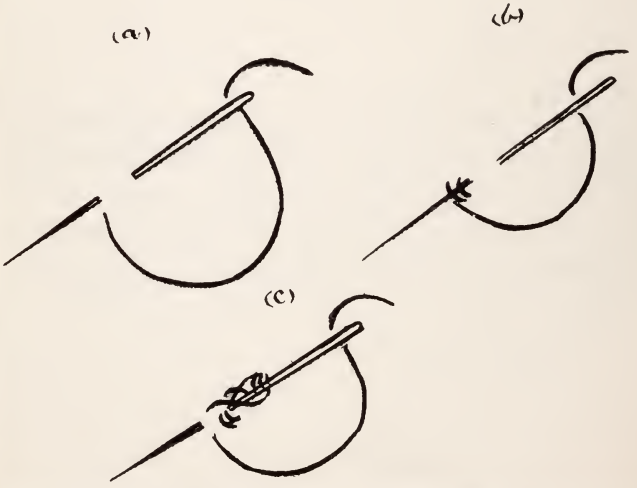
(b)



123. PALISADE STITCH.—This stitch is useful for borders where simplicity of stitch is desirable. Guiding lines should be drawn.

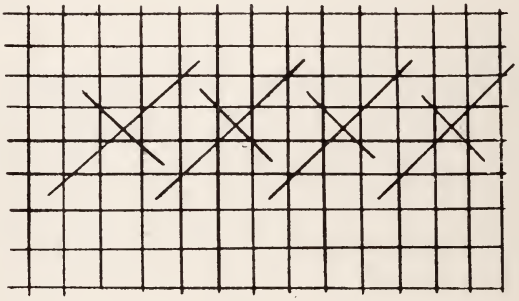
124. PATCHING STITCH.—In ordinary patchwork Seaming stitch is used (*a*) ; in "crazy" patchwork, where one raw edge lies over another, Herring-bone stitch is the best to use (*b*) ; any other embroidery stitch which will keep the edges in place is permissible.




(a)
(b)
(c)

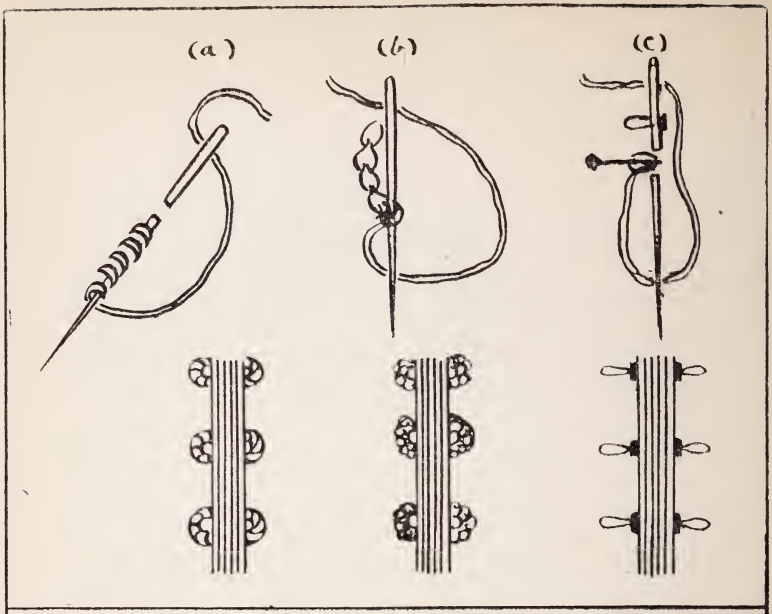
125. PAVEMENT STITCH.—A useful stitch for diapers or grounding patterns. It is similar to Brick stitch, but larger.

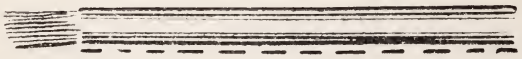
126. PEARL STITCH.—Insert the needle as for Bullion stitch (*a*). Twist the thread twice round the point (*b*). Draw the needle through, insert again close by the first half of the stitch, twist the thread twice round the head of the needle and once round the point, and draw through (*c*).



127. PENCIL or RING STITCH.—This stitch is used for making ornamental buttons. Wind several strands of thick crochet cotton round a pencil, slip all off together, keeping the ring intact, and buttonhole round them very closely.

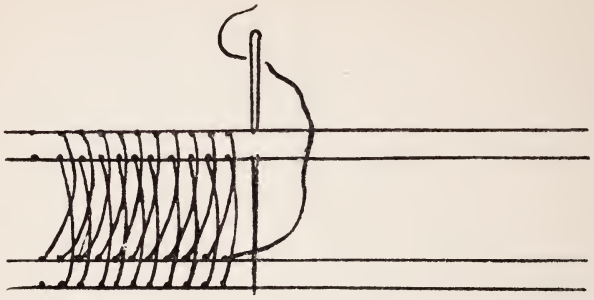
128. PERSIAN STITCH.—A species of Cross stitch. The upper part of the stitch is always half the size of the lower.

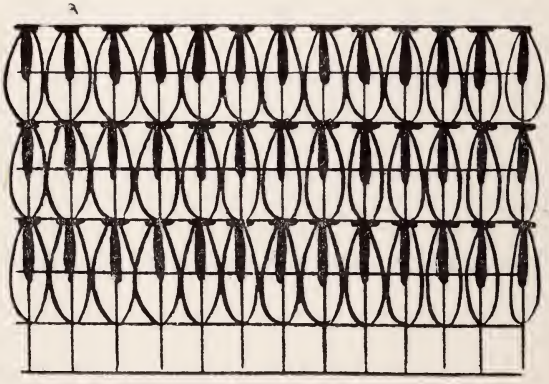

(a)
(b)
(c)



129. PICOTS.—Small ornamental knotted stitches used in embroidery to decorate edges or borders. (*a*) Bullion Picot, founded on Bullion stitch.—Make a Bullion roll in the usual way. Draw the needle through the roll; twist the roll into a semi-circle on the border; secure it with a firm stitch. (*b*) Button-hole or Chain Picot.—A succession of Chain stitches twisted into a cluster. Make a Chain stitch as at (*b*), then another inside it, and so on for about six, keeping the chain loose. Turn them round into a cluster, securing to the border with a firm stitch. (*c*) Thorn Picot.—Place a pin in the border as at (*c*), pass the thread round the head and secure the loop thus made in position by a stitch in the border, bringing out the needle inside the loop. Hold the thread down with the left thumb. Insert the needle as in the illustration, under both the loop and the thread which is still held down under the needle point. Draw the needle through, thus fastening the Picot by a Button-hole stitch. Withdraw the pin and proceed similarly.

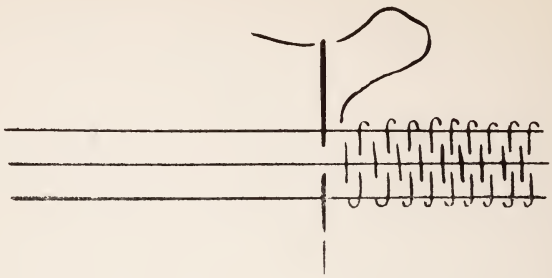
130. PIPING STITCH.—A row of piping gives a raised effect to a border for embroidered cushions, etc. A piping-cord, or three or four strands of knitting cotton are placed in position, the material folded over them, and the whole secured in position either by simple running or by the utilisation of some kind of suitable embroidery stitch, such as Chain, Stem, Cording stitch, etc.





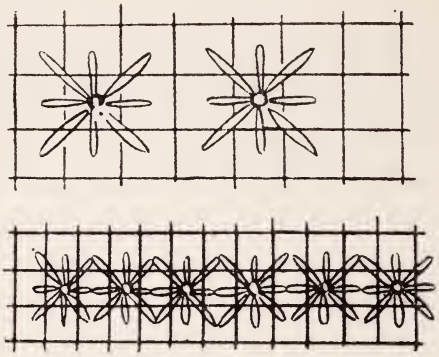
131. PLAITED STITCH.—A term applied to any stitch which presents a plaited appearance. Cretan stitch is the best example in embroidery. The term is also applied to the woven stitch of which lace braids are formed.

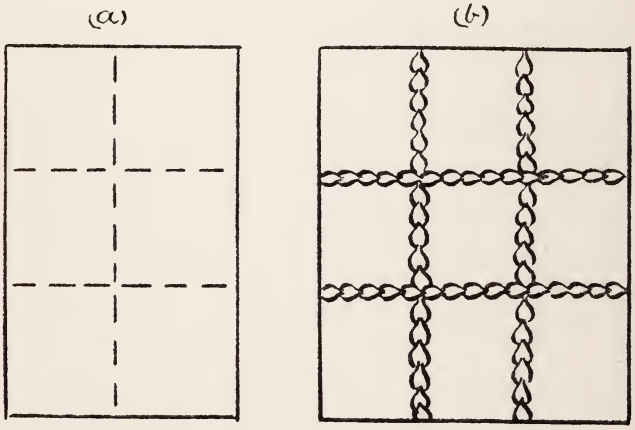
132. PLUSH STITCH.—This is in reality the same as Picot (Thorn) stitch, being formed of a loop made by passing the working thread over a large pin, or mesh, securing it with a Cross or Buttonhole stitch. The difference is that Thorn stitch is worked on the edge of a border to break the monotony of the straight edge, while Plush stitch is so worked as to cover considerable pieces of material, to form a kind of mat. Sometimes the loops are cut open and fringed out with a pin, so making a softer and thicker mat.



133. POINT DE REPRISE.—A stitch much used to form bars in lace or embroidery, and often termed "under-and-over" stitch. Two or more strands of thread are passed across an open space and a thread is darned into these, first over one and then under another till the bar is completed. Any number of strands may be used.

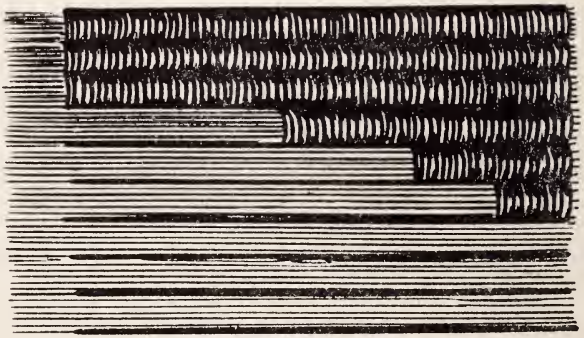
134. PRINCE'S STITCH.—To work, hold the thread down with the left thumb and make a small back stitch. Draw the needle through, still holding the loop in its place. This is the middle loop. Make another loop to the top and bottom, with a small back stitch each time. Fasten all with a firm stitch. This makes a group of three loose loops firmly secured by a cluster of back stitches. Proceed similarly for the next stitch.




(a)
(b)

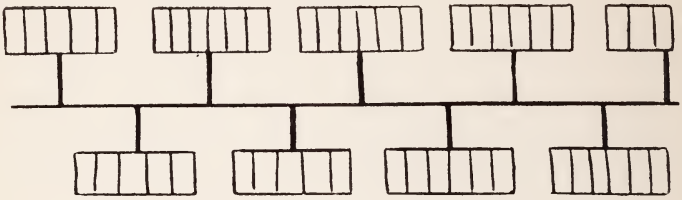
135. QUEEN STITCH.—A species of Cross stitch used in marking. The stitches from each corner and side are all taken into the centre hole.

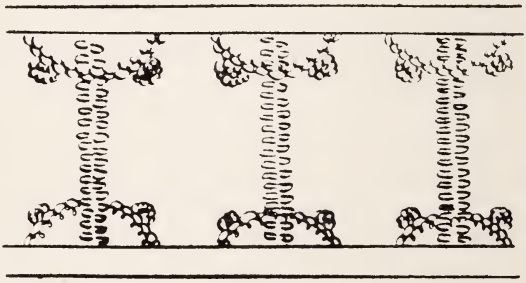
136. QUILTING STITCH.—A stitch used for quilting purposes. Generally the stitch is plain running (*a*), but sometimes a chain stitch is used to give a more ornamental effect (*b*). The quilted silk lining of embroidered handkerchief and glove cases, scent sachets, etc., are worked in this way.



137. RAILWAY STITCH.—The same as Loop stitch, but with longer loops and sometimes an extra line along the centre of the stitch. It is suitable for small leaves and such flowers as the daisy.

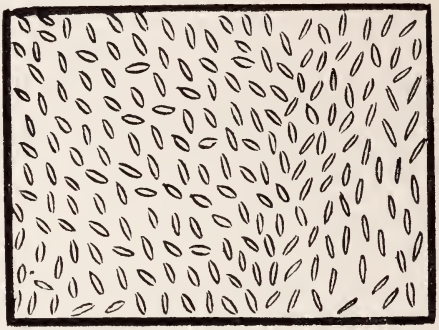
138. RAISED STITCH.—This is the same as Padding stitch. (See also Couching.)





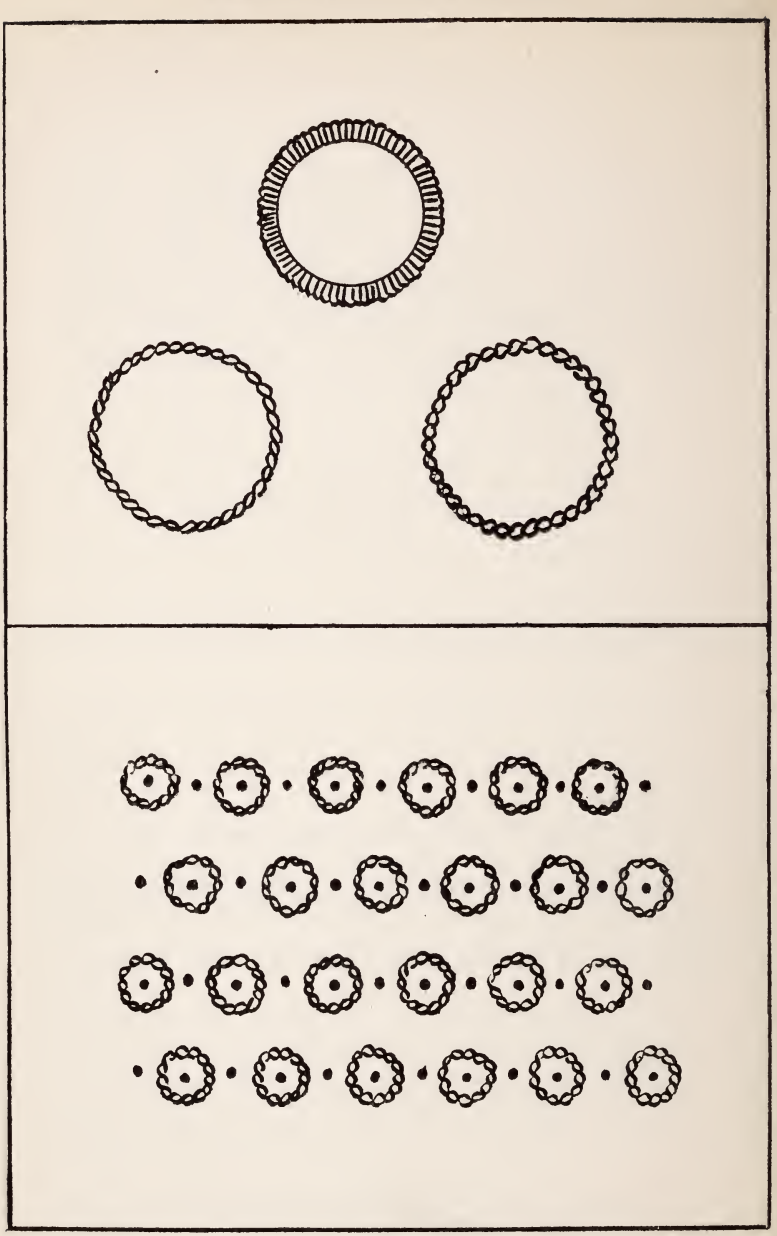
139. RAKE STITCH.—So called from its similarity to a rake. It is formed of successions of straight strokes, and is suitable for borders.

140. RETICELLA STITCH.—The chief stitch is Buttonhole stitch, with Point de Reprise for bars, and Picots for ornaments.



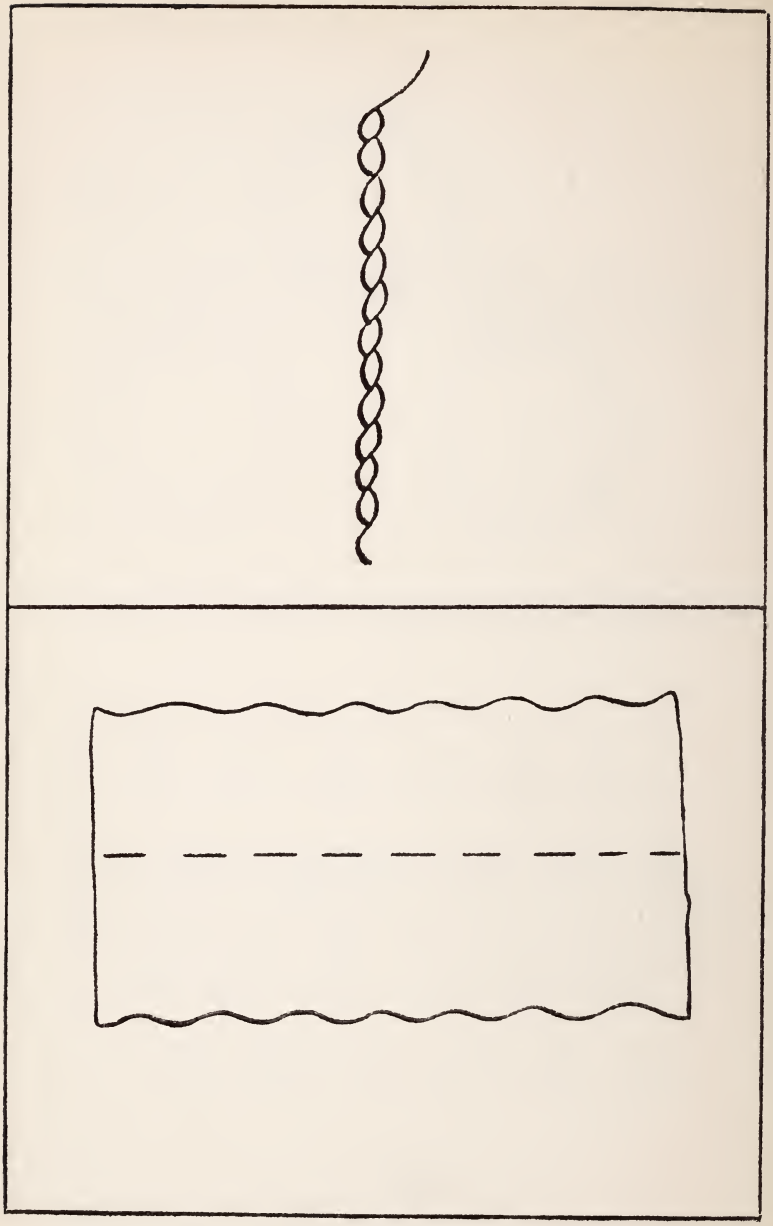
141. RICE STITCH.—Similar to Dot and Flake stitch, but the strokes are longer, to represent grains of rice. It is used as a powdering or grounding stitch.

142. RIBBON STITCH.—A Satin stitch which gives the appearance of narrow ribbon. Overcast closely and then backstitch each edge very evenly.



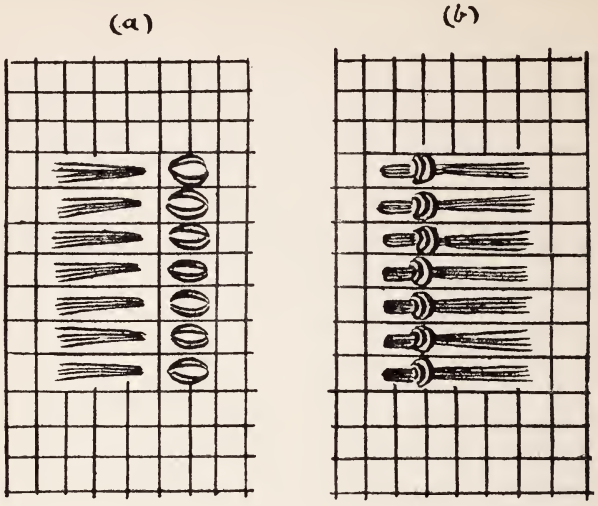
143. RING STITCH.—Ornamental rings may be made of (*a*) Buttonhole, (*b*) Stem, or (*c*) Chain stitch.

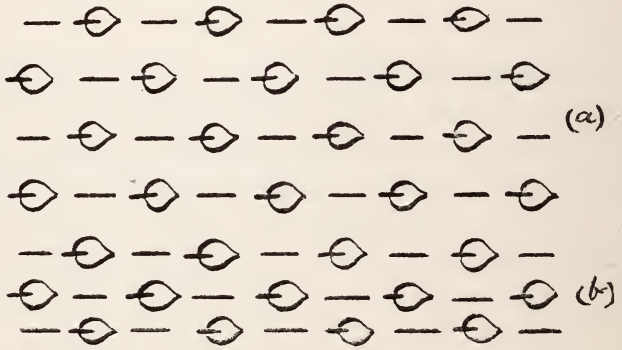
144. RING-AND-DOT STITCH.—One of the Ring stitches given above is here adapted for a grounding pattern, with the addition of dots. The other stitches may be similarly used.



145. ROPE STITCH.—Almost like Stem stitch but worked slightly wider.

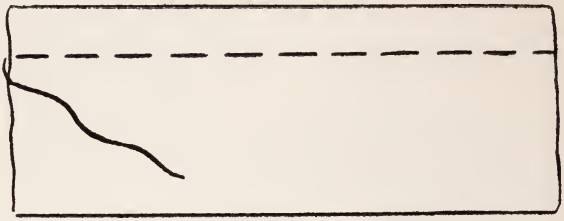
146. RUCHING STITCH.—A loose running or gathering stitch used in making frillings or ruchings. The running is worked midway between the edges, and when drawn up gives a frill on both sides. Suitable for frilling embroidered pincushion covers, scent sachets, etc.

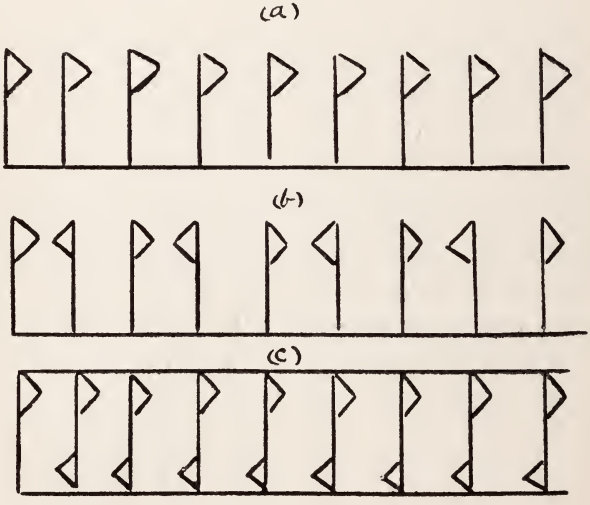

(a)
(b)


(a)
(b)

147. RUG STITCH.—(See Carpet stitch.)

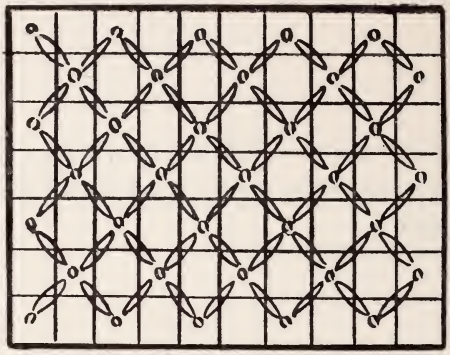
148. RUN-AND-LOOP STITCH.—This is the ordinary Loop stitch alternating with a small running stitch. It makes a pretty grounding stitch, and the lines may be either wide, as at (*a*), or closer, as at (*b*).

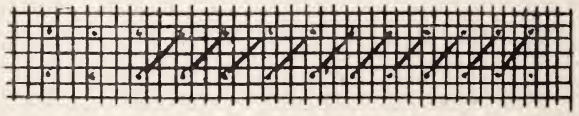


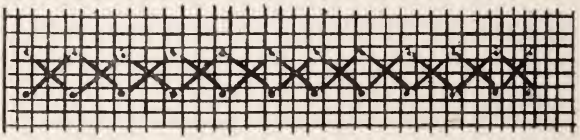

(a)
(b)
(c)

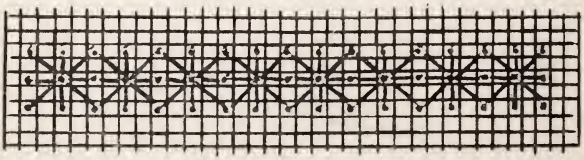
149. RUNNING STITCH.—Running consists of straight stitches taken along the material without any turning back.

150. SAILOR STITCH.—An ornamental stitch forming a small triangle with a staff. It is useful for borders, as in (*a*), (*b*), (*c*).



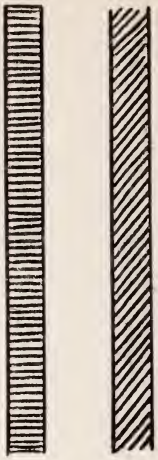


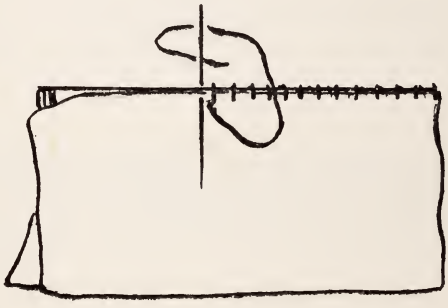




151. ST. ANDREW'S STITCH.—The same as Queen stitch, but without the side stitches. (See Queen stitch.) It is most suitable for canvas and other open material.

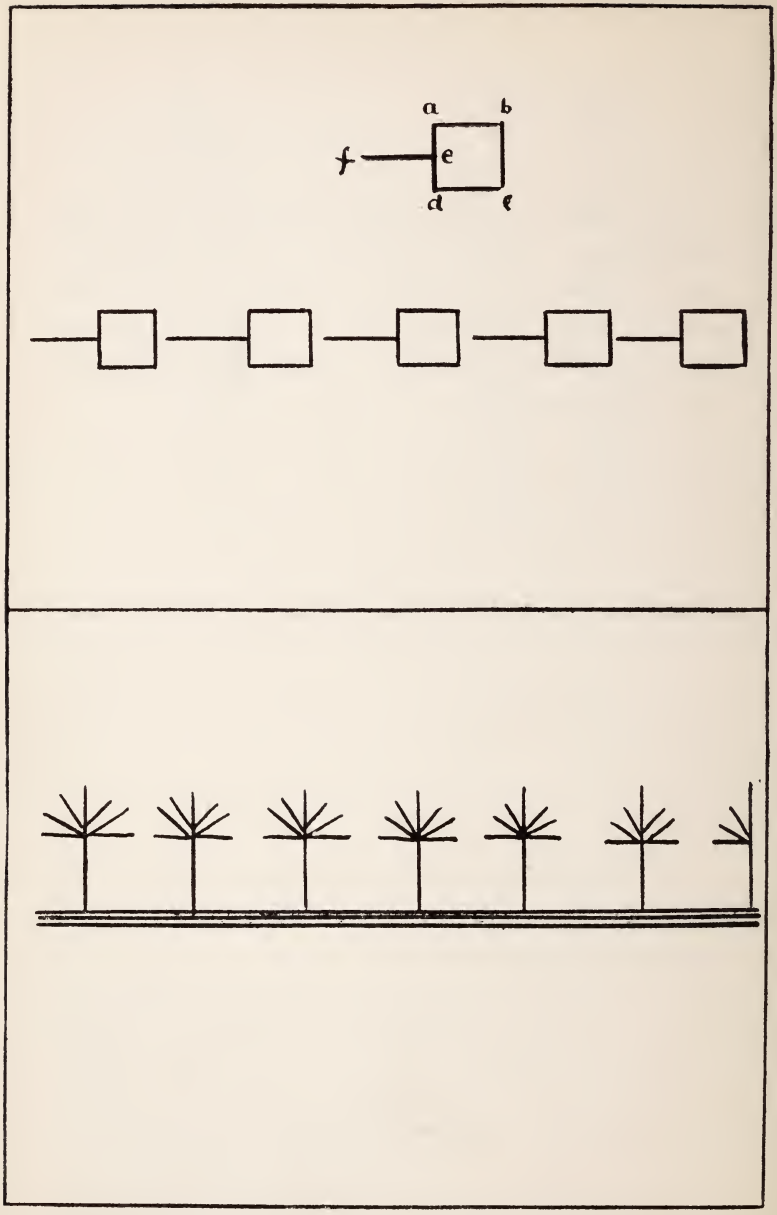
152. SAMPLER STITCH.—The stitch chiefly used in sampler work. (See Cross stitch.)





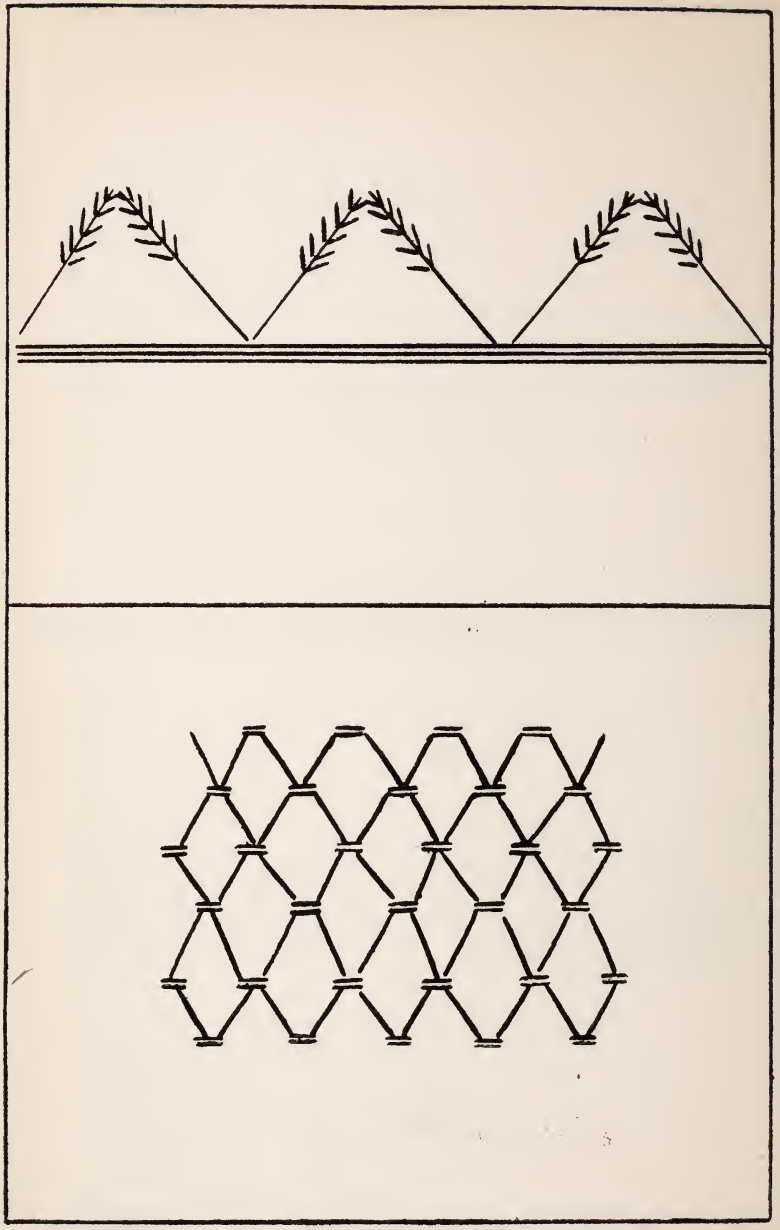
153. SATIN STITCH.—A stitch like very wide overcasting. A favourite stitch in embroidery to cover surfaces with quickly worked stitches. The needle is simply passed across, in at one edge of the design and out at the other. Leaves may be filled in solidly with this stitch.

154. SEAMING STITCH.—The stitch used to join two pieces of material together. The edges must first be turned in to avoid fraying.


a
b
f
e
d
c

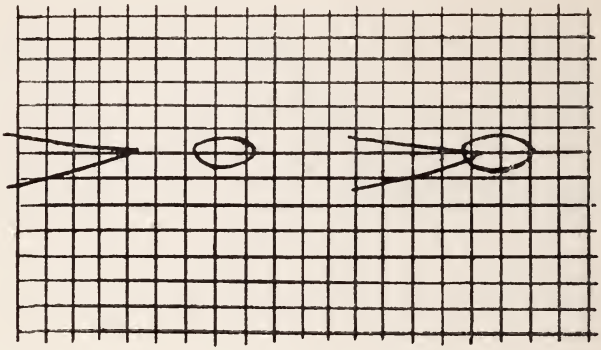
155. SHOVEL STITCH.—Somewhat similar to Greek stitch, but with an additional stroke. Bring out the needle at (*a*), insert at (*b*) and bring out at (*c*), insert at (*b*) again, bring out at (*d*), in at (*c*) and out at (*d*), in at (*a*) and out at (*e*), in at (*f*) and bring out at the next letter (*a*) for another stitch. It may be worked in horizontal or perpendicular rows.

156. SIGNAL STITCH.—This stitch makes pretty borders. The seven small strokes at the top are all taken into one hole.



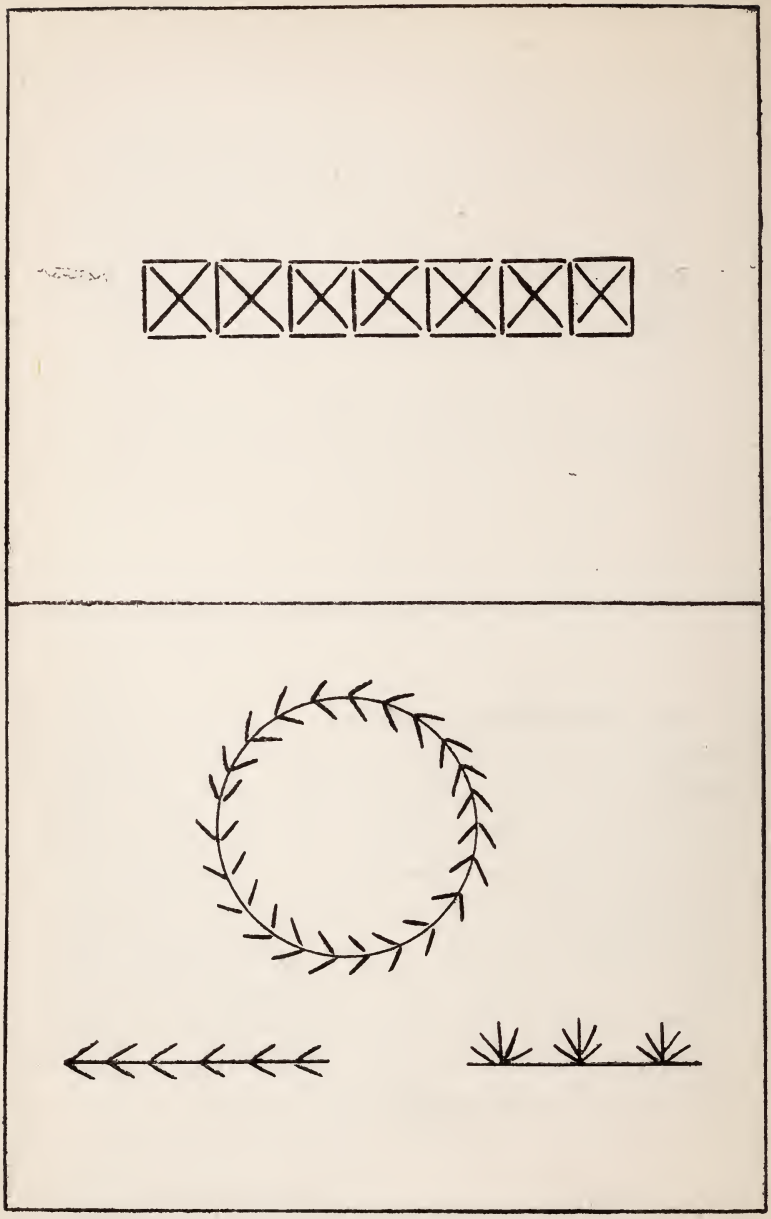
157. SLANTING-ARROW STITCH.—This is Arrow stitch placed in a slanting direction, and may be worked in single or double lines.

158. SMOCKING STITCH.—Sometimes termed Honeycomb stitch. The stitch itself is a small back stitch, but when applied to material arranged to fall in gathers or diamond-shaped folds it bears the above name.



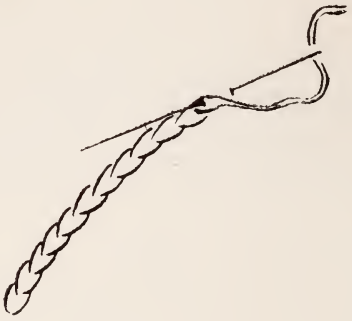
159. SMYRNA or RUG STITCH.—(See Carpet stitch).

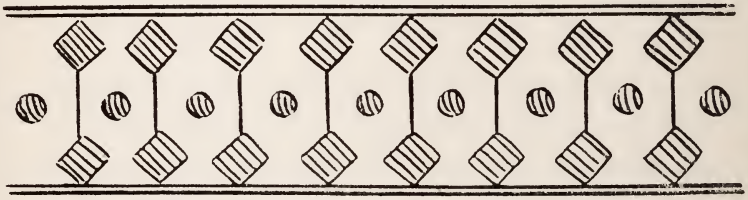
160. SNAILTRAIL STITCH.—A useful stitch for stems and outlines in which a broken effect is required. Bring up the needle to the right side of the work. Hold the thread down under the left thumb; pass the needle over the thread and insert it in the material on the left-hand side of the thread about an eighth of an inch from where it came out: bring it up again to the right side on the opposite side of the thread. Draw the thread through, when it will be found that a small straight stitch and a knot have been formed. Repeat the process at regular intervals.



161. SPANISH STITCH is a Cross stitch so worked as to form a Cross stitch within a square. The back of the stitch is the same as the front. The stitch is akin to Square Greek stitch. Sometimes termed Italian stitch.

162. SPIKE STITCH.—A pretty little stitch made with one stroke of the needle. It makes pleasing borders and small ornamental groups of lines.

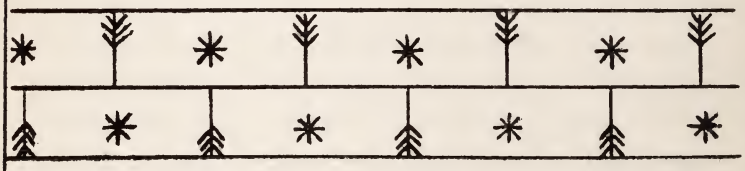




163. SPLIT STITCH.—A stitch in which much of the old embroidery was done. To work, begin at the lower end of the line and work upwards as in Stem stitch: every time the needle comes out, bring it through the thread it elf, thus splitting the thread into two and forming a split stitch.

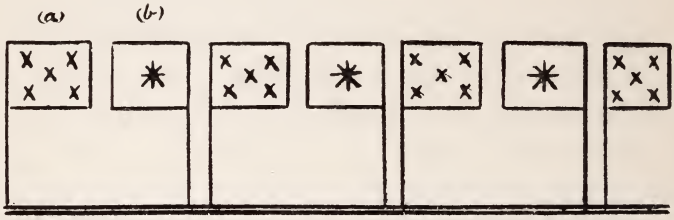
164. SQUARE-AND-CIRCLE STITCH.—This may be worked large or small for borders. Draw parallel lines to gauge distances. If large, work the squares and circles in Satin stitch; if small, simple outline stitches are sufficient.

12
10
8
6
4
2
11
9
7
5
3
1



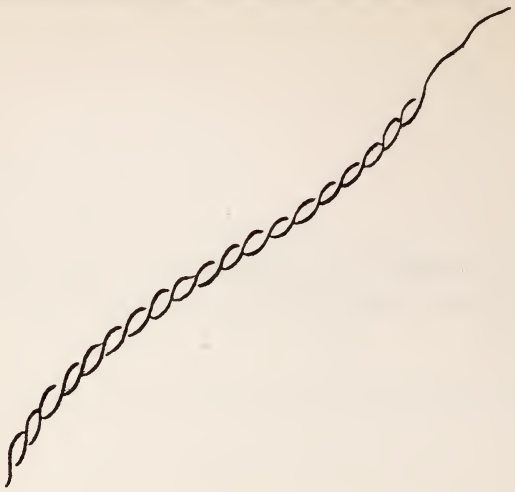
165. SQUARE GREEK STITCH.—Used in old Greek work. The stitch is a series of squares on the right side, and two parallel lines connected by slanting stitches on the wrong. To work, draw two parallel lines, putting dots at even distances. Bring out the needle at dot 2, put into 1 and bring out at 3, back into 1 and out at 4, back into 2 and out at 4, into 3 and out at 5, back to three and out at 6, back into 4 and out at 6, into 5 and out at 7, into 5 again and out at 8, and so on.

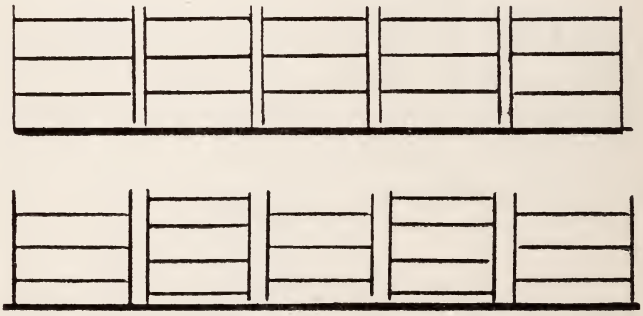
166. STAR-AND-ARROW STITCH.—This combination is extremely pretty, either for borders or all-over patterns. The stars and arrows should be two different colours.


(a)
(b)

167. STAR-AND-FLAG STITCH.—Similar to Flag stitch, but with ornamental stars, as in (*a*) or (*b*).

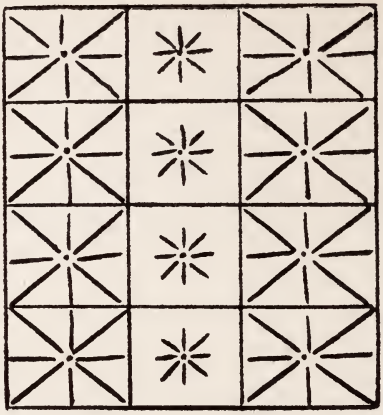
168. STAR STITCHES, as the name implies, are stitches used in forming star shapes. They are generally short strokes. Stars may also be formed of Loop, Bullion, Railway stitches, etc., being so worked as to meet in one centre.





169. STEM STITCH.—(See Crewel stitch.)

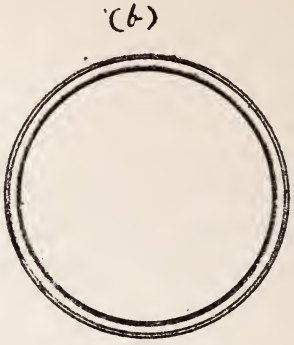
170. STILE STITCH.—This stitch is used chiefly to fill up spaces where a few detached groups of lines are required.

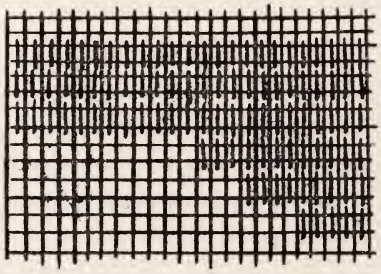


171. STROKE STITCH.—Similar to Rice stitch, but generally rather larger. Some designs may be worked entirely in Stroke stitch, as in the illustration.

172. TACKING STITCH.—The stitch used to secure the edges of turned-down hems, seams, etc., and to keep the different portions of embroidery flat on the material. Long running loose stitches with an occasional back stitch.

(a)


(b)

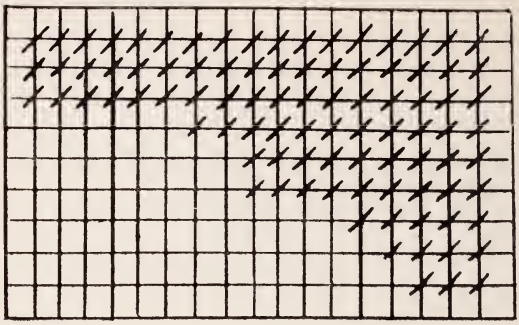


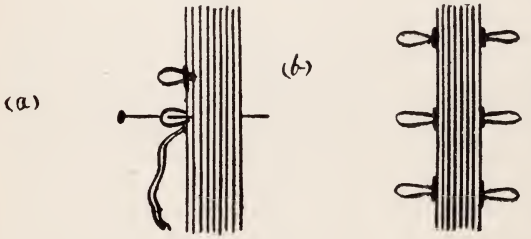
173. TAMBOUR STITCH.—A Chain stitch made by means of a tambour or crochet needle (*a*). Tambour work must always be done in a frame, as the material requires to be stretched quite tightly. The round embroidery frames now used take their name from those originally used only for tambour work (*b*).

174. TAPESTRY STITCH.—Usually termed Gobelin stitch. (See Gobelin stitch.)

175. TASSEL STITCH.—For this stitch make a heading of three or four parallel stitches. Add long stitches to represent the tassel shape.

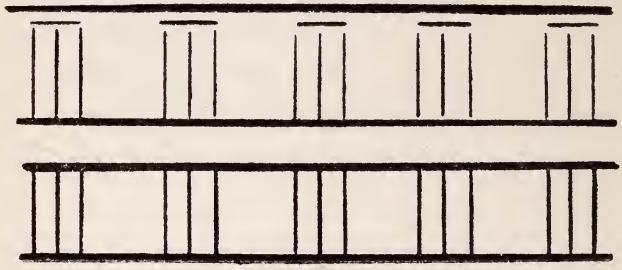
176. TELEGRAPH STITCH.—A pretty border stitch of long and short lines, effective in two colours.

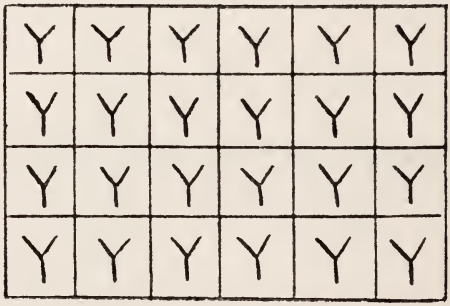



(a)
(b)

177. TENT STITCH.—A stitch much used in old tapestries, sometimes referred to as Petit stitch. It is a Half-cross stitch, worked over one thread of the canvas.

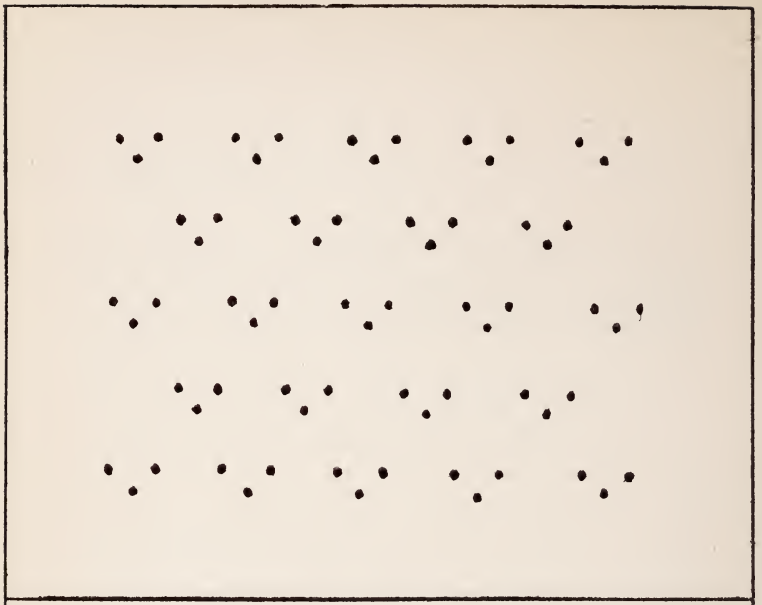
178. THORN STITCH.—One of the methods of making Picots. (See Picots.)

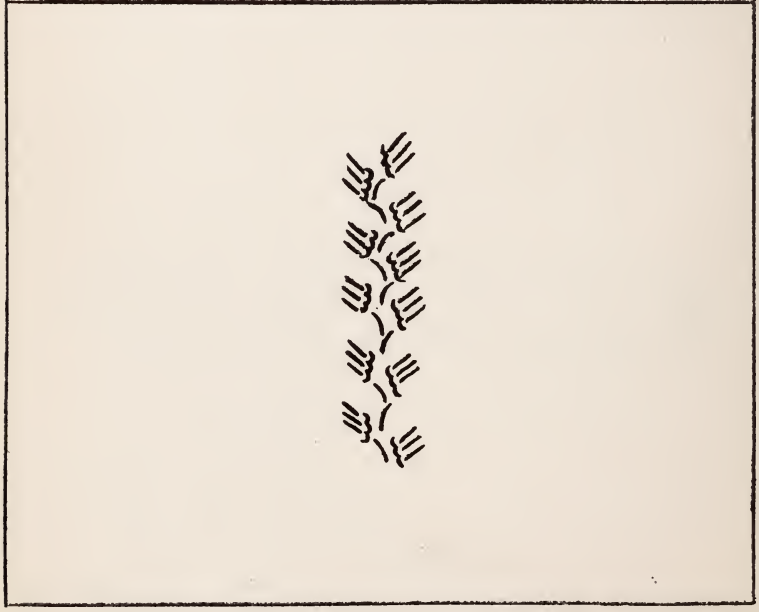




179. THREE-LINE STITCH.—A simple stitch worked in straight lines. This stitch is very pretty with a different colour for the centre line of each group.

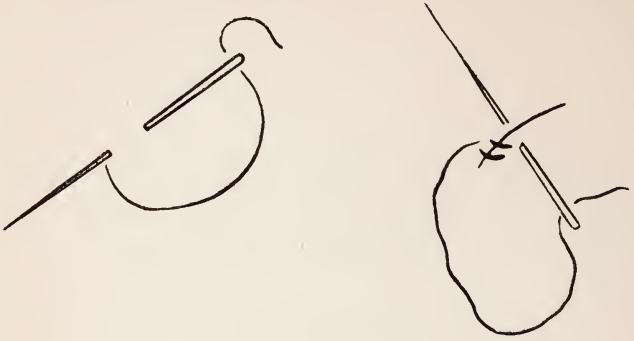
180. THREE-POINT STITCH.—A stitch formed of three stroke stitches, and suitable for powdering. The strokes need not necessarily be equidistant.

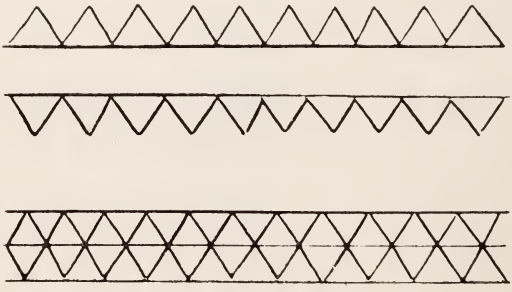




181. TREBLE-DOT STITCH.—This is Dot stitch arranged for a grounding or powdering. Groups of four, five, or more dots may be similarly used.

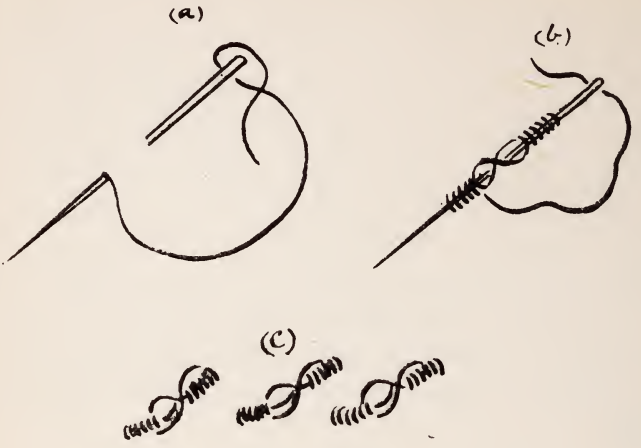
182. TREBLE FEATHER STITCH.—This is Feather stitch with clusters of three strokes each. (See Feather stitch.)

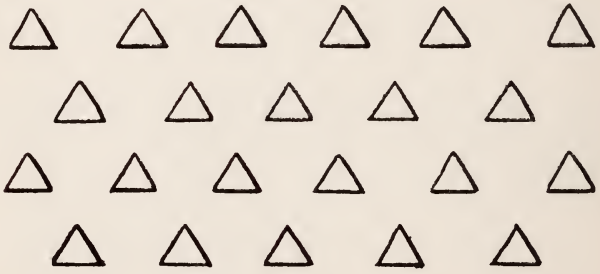




183. TREE STITCH.—A stitch used in working small branches, or in representing the roughened bark of trees in Natural Needlework. Bring the needle to the upper surface of the material. Take up as much as desirable on the needle (as for Bullion stitch); bring the point of the needle out where the thread is (*a*). Draw the needle through, and work along the line with a slight stitch as in backward seaming, taking the needle through the material and keeping the thread as uneven as possible to give a roughened appearance (*b*). Groups of lines worked close together represent bark.

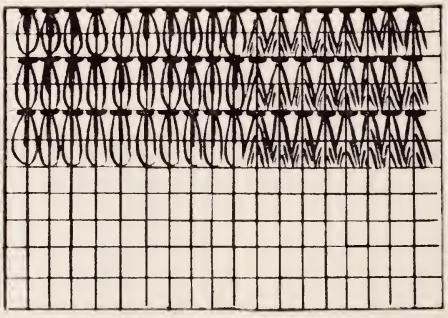
184. TRIANGLE STITCH.—Three stroke stitches forming a triangular stitch for borders.


(a)
(b)
(c)



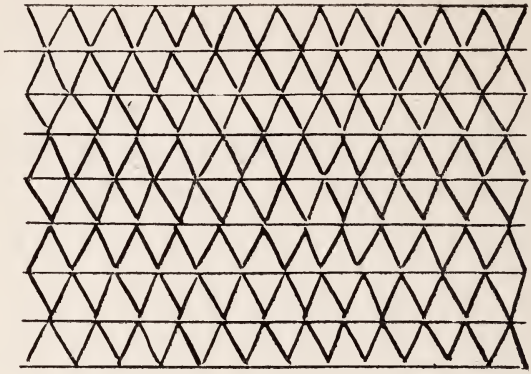
185. TRILBY STITCH.—Insert the needle as for French knots. Wind the thread six times round the point of the needle, then six times round the head, then once round the point again. Hold the stitches firmly with the thumb, and draw the needle through. The result is two opposite clusters of knots with a plaited thread between.

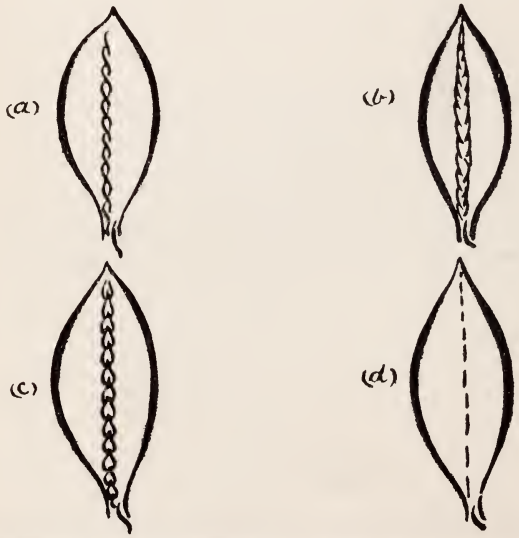
186. TRINITY STITCH.—Three stitches for one complete stitch. Useful for powderings.



187. TRIPLE ARROW STITCH.—This is Arrow stitch placed in upright and slanting positions to form borders.

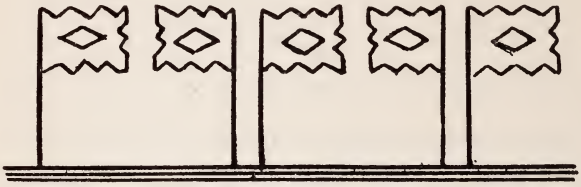
188. TUFTED STITCH.—The working of this is the same as for Plush stitch, which see for description.

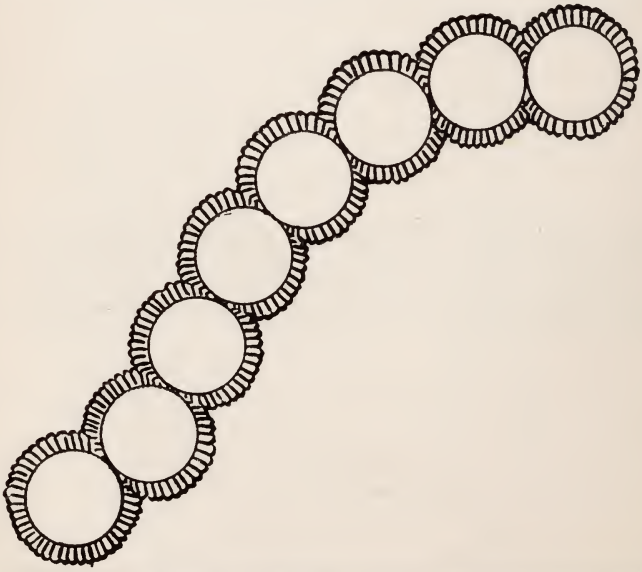



(a)
(b)
(c)
(d)

189. UPRIGHT DIAMOND STITCH.—This is useful for work on open canvas where the threads may be readily counted.

190. VEINING STITCHES.—The stitches used for the veining of leaves may be either Stem, Split, Chain, or any other stitch which makes a good and even line.



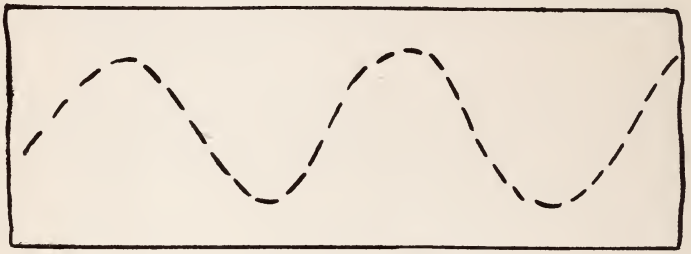


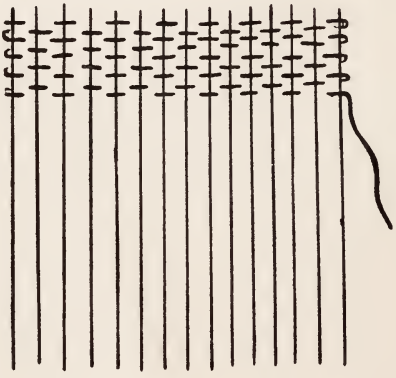
191. VARIEGATED FLAG STITCH.—This stitch is similar to Flag stitch, but more ornamental.

192. WATCHGUARD STITCH.—This is the stitch used for making embroidered watch-guards. Procure small rings, and work round and round in close Buttonhole stitch with strong silk. Add fresh rings where required, and take the stitches over the two rings at the joinings.

193. WATER STITCH.—A stitch used to represent water. It consists of irregular long stitches with an occasional short one.

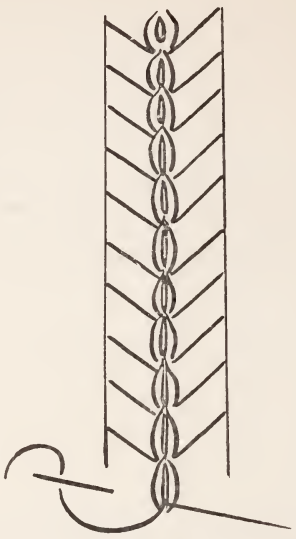
194. WAVED CHAIN STITCH.—The waving of the line affords a pleasing change from the ordinary straight line of Chain stitch. The waves may be of any width.

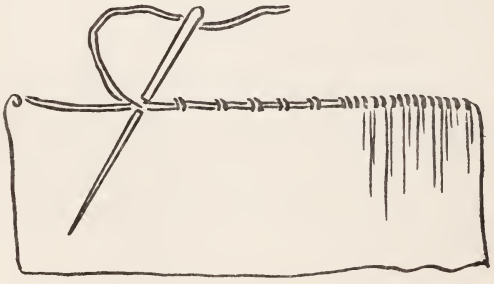




195. WAVED RUCHING STITCH.—This is the same stitch as for ordinary ruching, but the running being done in waves gives variety in the ruched edge when completed.

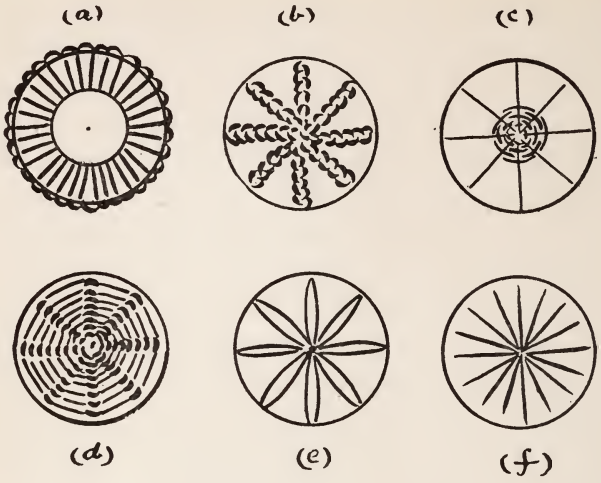
196. WEAVING STITCH.—A term applied to the stitches used in pillow-lace, and also to needlework stitches where the needle executes any kind of weaving, e.g., darning.

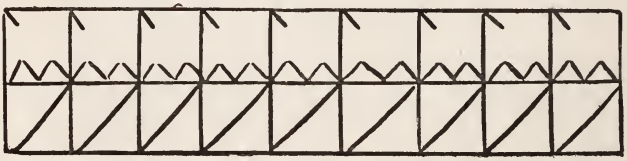




197. WHEAT-EAR STITCH.—So called from its resemblance to wheat. The stitch is formed of two rows of spikes with a Chain stitch between. To work, draw three parallel lines as a guide. Bring up the needle on the centre line. Make a Chain stitch. Insert the needle on the right-hand line at the same level as the Chain stitch ; bring it out in the Chain stitch, and draw the thread through. Similarly, insert the needle in the left-hand line and make another stitch, bringing out the needle as before in the Chain stitch. This gives two series of spikes, each couple ending within the Chain stitch. The stitch may be worked also with spikes on one side and Bullion stitches on the other. It is useful for sprays, grass, ferns, etc.

198. WHIP STITCH.—See Frilling stitch.


(a)
(b)
(c)
(d)
(e)
(f)



199. WHEEL STITCHES.—Wheels are made in various ways, according to the kind of needlework of which they form a part :—

(*a*) Buttonhole wheel—a circle surrounded by Button-hole stitch.

(*b*) Bullion wheel—formed of Bullion stitches.

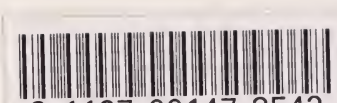
(*c*) Plain wheel, as used in lacework.

(*d*) Ornamental wheel, as used in lacework.

(*e*) Loop wheel, formed of loops.

(*f*) Plain wheel, formed of single strokes.

200. ZIGZAG STITCH.—Guiding lines should be drawn for this stitch, which is very suitable for borders.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